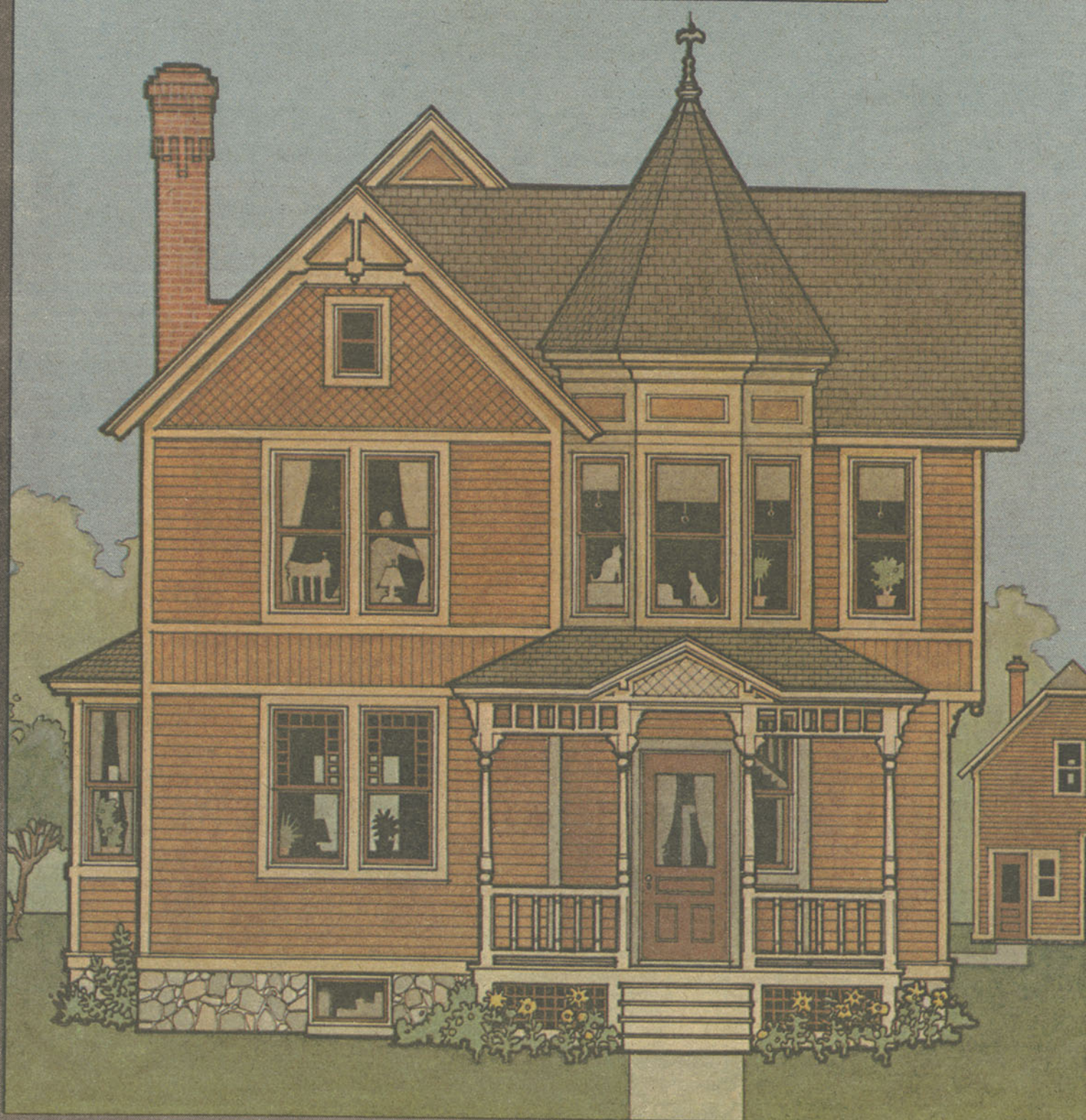


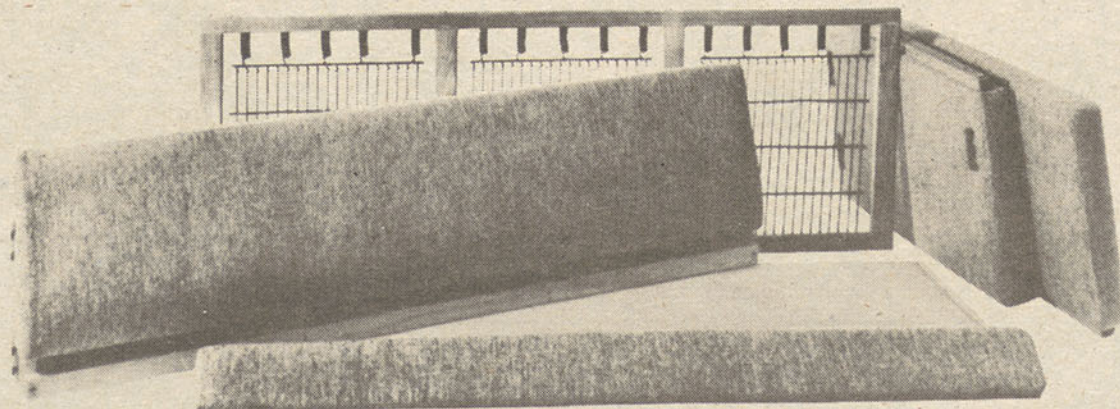
Ann Arbor Observer

October, 1981

Vol. 6 No. 2

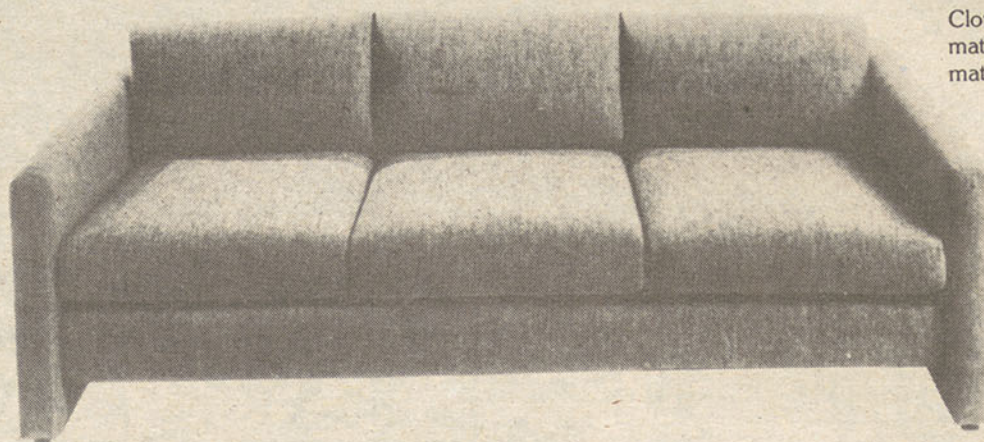


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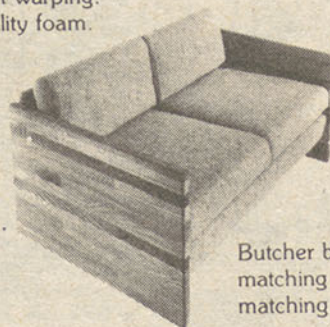
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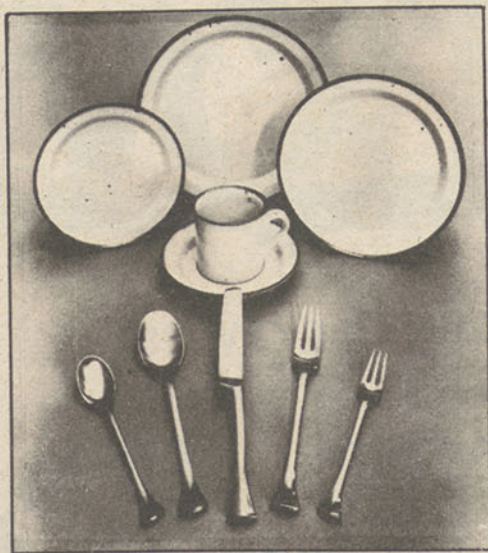
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Ann Arbor Observer

October, 1981

Doug Kassabaum's cover drawing is a typical example of the Queen Anne style adapted from the houses at 410 and 416 South Main. It's featured in "Good Old Houses: A Puzzle Game of Historic American Architecture," recently published by Educational Designs, Inc. of Ann Arbor.

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15 Ann Arborites

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Anne Remley

23 Looking Back

An Ann Arbor cleaning woman reminisces about her sharecropping days in Mississippi and her difficult life in Ann Arbor.

Gary Gregg

30 Those Who Stay...

It's a big thrill to play on Bo Schembechler's team, but it can be brutally demoralizing, too. Most players at one time or another consider quitting.

John Hinchey

39 The Blue Front Persuaders

It's a local group inspired by the music that led to rock 'n roll. They may be good enough to make it nationally, but will they ever get it together to make the effort?



45 Ann Arbor, 1880: A Birdseye View

A delightful look at our city from 2000 feet up, back when Hill Street was at the south edge of town.



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The Allmendinger Organ Company

Published monthly except August by the Ann Arbor Observer Company, 206 S. Main, Ann Arbor, Michigan 48104. Telephone: (313) 769-3175. Controlled circulation postage paid at Ann Arbor. USPS 454-470. Distribution: 37,000 copies printed and distributed. 20,000 copies are mailed to residences, 2,000 are distributed to area apartments, and 15,000 are distributed by stand.

Subscriptions: \$6 a year by mail anywhere in the U.S. or Canada. Postmaster: Send address changes to Ann Arbor Observer, 206 S. Main, Ann Arbor, MI 48104. © 1981 by the Ann Arbor Observer Company. All rights reserved. No portion of the Ann Arbor Observer may be reproduced without permission of the publishers.



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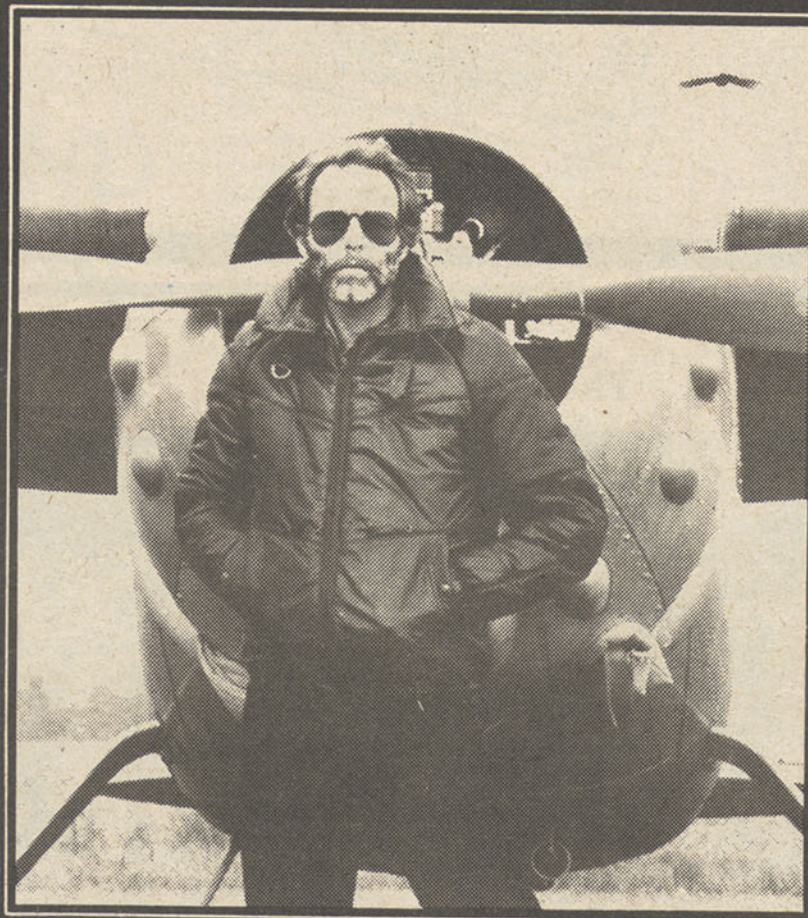
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4. Filing status: Married

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7. Refund or credit: \$1,000

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9. Balance due: \$0

10. Signature: Patricia L. Jackson

11. Date: 10/1/81

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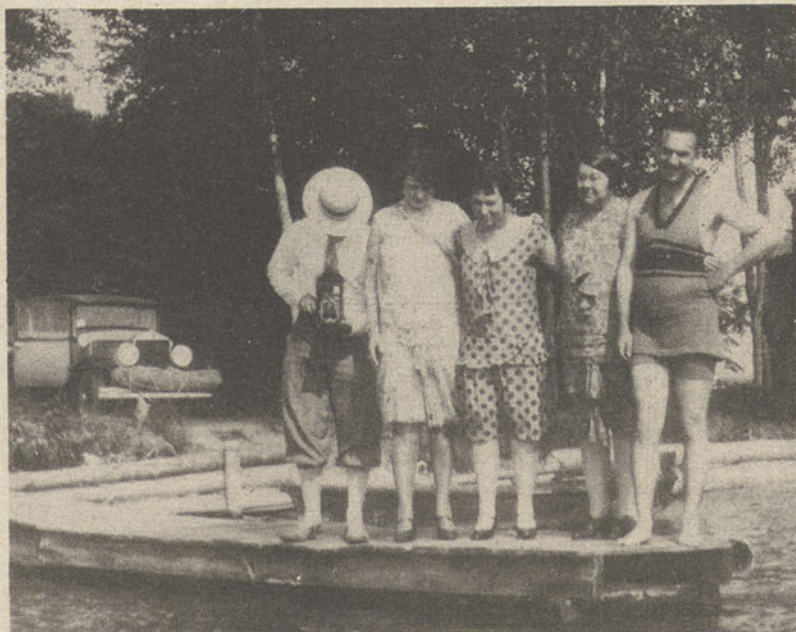
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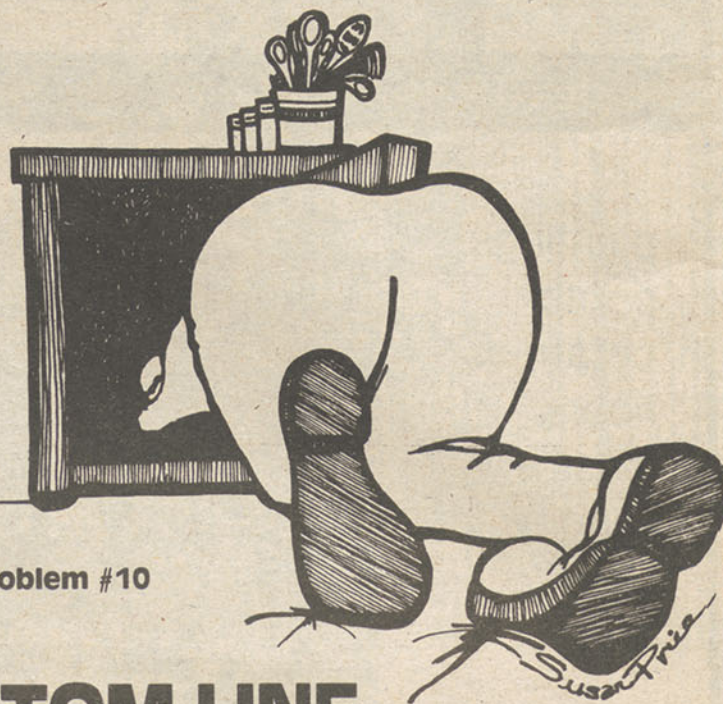


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Apples

Michigan produces not only automobiles but apples in quantity for the rest of the country. By now, Michigan-grown Jonathons, McIntoshes, and Rome Beauties are prominently displayed in supermarkets near and far away. Michigan's apple crop is the nation's third largest (behind the states of Washington and New York). Most Michigan apples are processed into apple juice, applesauce, and other forms. Michigan is the number-one producer of Jonathons. The Jonathon's pleasing tartness and good cooking qualities have maintained its popularity for over a hundred and fifty years despite its relatively small size.

The spunky Jonathon survived an agricultural revolution that left hundreds of other apple varieties behind. The late 1800's have been called "the golden age of apples," when farmers all over New England and the Middle West were busy planting scores of new improved strains of apples promoted by nurseries and agricultural agents. By 1900 one thousand varieties were sold in the United States with names like Westfield Seek-no-further, Sweet and Sour, Newark Pippin, and Gloria Mundi.

The typical apple grower then was a farmer who managed twenty acres or so and sold his crop to local markets as soon as it was harvested. As apple farmers began to sell more and more to wholesale buyers in distant urban centers, they found that an apple crop composed of small quantities of many different varieties was a disadvantage. Consumers, for instance, were beginning to have definite preferences—most notably for all-red apples—and the buyers wanted to accommodate those tastes.

In New England in the early part of this century, a group of large growers and agricultural agents met and decided to promote production of only seven varieties in New England and New York — MacIntosh, Cortland, Rome Beauty, Northern Spy, Greening, Delicious, Baldwin. Larger growers raising these new standard varieties began to dominate the apple-growing business. Then the Depression hit, wiping out many of the remaining small orchards. The larger producers survived and even did well enough to invest in large, mechanically cooled storage sheds and, later, in "controlled-atmosphere" facilities in which a carefully adjusted

mixture of oxygen and carbon dioxide preserves apples year round.

Many worthy and unworthy apple varieties thus passed into oblivion. Yet around Ann Arbor we are fortunate to find quite a few of the finest old apples still available at the Farmers' Market and at some nearby orchards. Many apple-lovers consider the Northern Spy the best apple variety ever developed. It makes its annual appearance this month at the Farmers' Market and even at some supermarkets. The Spy, once extremely common and popular in New England, New York, and the Middle West, is no longer widely grown, mainly because it bears heavily only every other year. The slightly tart Spy is unusually large, crisp, and juicy—a superior apple for both eating and cooking.

Out at Alber's Orchard and Cider Mill (on Bethel Church Road about three miles east of M-52) Northern Spies are

AROUND TOWN



available this month (some from 100-year-old trees). Quite a few other fine old varieties are on hand as well. One unusual variety is the beautiful Banana apple, yellow with a pink blush, so named for its color and its strong banana aroma. Ann Alber makes her favorite pie by combining Northern Spies and Banana apples. When making cider, applesauce, and pies, she recommends mixing several varieties for superior flavor. She allows apples to mellow a

while after picking to improve their taste.

Other October apples at the Albers' fine old nineteenth-century cider mill and farmstead are Snows, Winesaps, Steel Reds, Rhode Island Greenings, Grimes Goldens, and Improved Spies—all tasty and welcome departures from standard supermarket fare.

The name scholars convene

Professor Thomas Markey of the University of Michigan Linguistics Department was upset on the morning of Friday, August 28th. The Department of Linguistics, in conjunction with the American Name Society, The Canadian Society for the Study of Names, and the International Center of Onomastic Sciences in Leuven, Belgium, was holding the week-long Fourteenth Congress of Onomastic Sciences in Ann Arbor, and *nobody seemed to care*. After much prodding and a phone call to the publisher, the *Ann Arbor News* had just barely made mention of it, and the University itself was being less than cooperative, withdrawing the buses that had been promised to carry the delegates about. The University officials "don't realize the importance of this thing," said Markey. "The quality of people is rather incredible. There are twelve heads of foreign academies here, one of the world's leading Celticists and a vice-president of the Soviet Academy of Sciences, making his first visit to the United States."

Onomastics (from the Greek word *Onoma*, meaning "name,") is the study of place names and personal names. Coming late to the conference, whose theme was "Place Names and Personal Names as Evidence of Settlement History," we managed to hear only one of the approximately one hundred papers that were read. The paper in question, "The Horizon of the Farming Population in Former Times," was the work of a bearded Dane named Jorgensen. He threw such an array of strange-sounding Scandinavian names at the audience that the usual question-and-answer period at the end elicited neither comment nor question. Afterwards the chairman of that meeting, the renowned British onomastician Kenneth Cameron, confided that Jorgensen's paper, though scholarly, had been a mite obscure even by the standards of onomastic discourse.

Not an onomastician ourself, we were grateful not to have heard the rest.

(Continued on next page)



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Adjourning to the Michigan League for coffee, we fell in with Lurleen Coltharp, a pillar, we were told, of the American Name Society and the first Professor Emerita of the University of Texas at El Paso. An elderly woman with white hair and the friendliest manner imaginable, Coltharp treated everybody as though they were long-lost favorite relatives, praising all she met for the scholarship of their papers and their standing in the academic world. Taking us by the arm to the closing session of the congress in the Modern Languages Building, Professor Coltharp promised some fireworks.

The main speech at the closing session was given by Professor Ernst Pulgram of the U-M Department of Romance Languages. "The congress had its ups and downs," he said, his emphasis clearly suggesting that the downs predominated. Was this, we wondered, the fireworks? No. The fireworks, we later discovered, was the statement by Pulgram that onomastics should *not* be considered a branch of linguistics, as Professor Markey had been pushing for, but should stand on its own. "Every science, if properly conducted, is independent," Pulgram said. "He pleased everyone sitting there," Professor Coltharp said later.

The week-long congress ended with a banquet in the Michigan League, preceded by a cash bar where we managed to track down the celebrated Russian visitor Oleg Trubacev, the vice-president of the Soviet Academy of Sciences. Trubacev, a short, stocky, completely bald man, said that he found the United States "very interesting." Asked to expand on that rather vague remark, Trubacev declined. "The word interesting can be understood in different ways, but I insist on this word," he said. Having heard that Russian visitors find American stores irresistible, we asked Trubacev if he had been shopping. He seemed to regard this as a gauche question and rather huffily replied that he had been much too busy with the congress to go shopping. We later learned that not only had Trubacev had his schedule rearranged so that he could go on the congress's organized bus trip to the Briarwood Mall, but that he was so loaded down with merchandise after the visit that he could barely get on the bus.

After the chicken dinner and the cream pie had been eaten, Professor W.F.H. Nicolaisen, the president of this 14th Congress, arose and announced that the speeches had all been made; all that was left, he promised, was a verbal dessert, which was then served up by Professor J.B. Rudnycky, the only

onomastician present who had attended the first Congress of Onomastic Sciences in Paris in 1938. "I'm one of the few survivors of that scholarly event," he reminisced. Remembering the dinner they had eaten at that congress, he said that it was "typically Parisian." Tonight's dinner at the Michigan League, he suggested, was typically Ann Arbor.

As the congress broke up, the consensus seemed to be that this first International Congress of Onomastics ever held outside Europe had been very well run but that the quality of the papers given had been rather uneven. The expense of traveling to Ann Arbor, coupled with the strained state of most European economies, was blamed for this and for the lower turnout than was expected. The next congress will be held in Leipzig in 1984. Professor Markey, the chairman of the local organizing committee, felt that the congress had been a "shot in the arm" for the U-M Linguistics Department, whose members, like those of some other small U-M departments, are looking nervously over their shoulders at the Geography Department, wondering where the axe will fall next.

The bucolic trailer park

Just east of where Eisenhower Parkway joins Packard Road, a small red and white metal sign peeks out from high in the leaves of a thick stand of trees. It announces mobile home sales and marks the entrance to Sunnyside Park, Ann Arbor's only trailer community. Next year it will be fifty years old.



Sunnyside Park

It's peaceful in this enclave where fifty-four trailer homes are ranged along a U-shaped drive. Most of the inhabitants are elderly, and often no one can be seen within the entire complex. The trees muffle the sound of the heavy traffic on Packard. Inside the park you have to listen to catch its low murmur. The trailers are old by mobile home industry standards. There are no modern giants in

Ann Arbor Observer

Editors and Publishers: Don and Mary Hunt

Associate Publisher: Gregory Napoleon

Managing Editor: John Woodford

Calendar Editor: John Hinchey

Office Manager: Geraldine Kaylor

Circulation Manager: Kate Jones

Advertising Representatives: Maryann Fleming, Suzanne Hallett, Marguerite Melander

Design and Production: Marge Bruchac, Michael Fisher, Elaine Wright Graham, Christine Golus, Marie Julie Tanguay

Typesetters: Marc Cogan, Kathy Duke, Jacinta Shelide

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the neo-Tudor or French Provincial style with pitched or mansard roofs. These trailers are the older boxy kind that don't imitate houses in their exterior design.

The trailers are so well kept up they look new. Many are nicely developed with large side porches, some even glassed in. The sidewalks and the paved road in the park are in good repair. Neatly mown grass grows around the units. Geraniums, marigolds, roses, and impatiens erupt from window boxes and handsome outdoor planters. Here and there you see small gardens. Somebody is even growing corn in one. Once in a while a car moving at a careful seven miles an hour creeps along the drive. A lone pedestrian ambles toward home from the bus stop out on Packard.

Mourea Laughlin, the park's unofficial historian, moved to Sunnyside twenty-seven years ago with her husband, a machine repairman at Hoover Ball. "In the early days the park had no water hookups for the trailers," she told us. "There was just a pump in the middle. You had to haul your water. When Mr. Keenan bought the place in the Fifties, things began to change. He was a wonderful man. Sunnyside is what it is because of him. At first there was a central bathhouse with showers and eight toilet stalls. There was one of those funny little tubs you see in state parks to bathe the babies in. By the time my husband and I moved in, Mr. Keenan had got in a sewer and city water and paved the road and put in the sidewalks. He had rules about how we kept the place up, and he enforced them."

The rules covered buying and selling agreements; rent for space and services; what you did with your trash; additions to your trailer and its maintenance and landscaping; and residents' behavior. "Loud parties, profanity, or objectionable conduct will not be tolerated," one rule stated. The same rules are in effect today—two whole pages of them, single-spaced. "Mr. Keenan checked around to find out what kind of person you were before he accepted you. Not long after he took over, he decided not to take anybody under the age of forty-two," Mrs. Laughlin told us. "I don't know why he picked that age."

The age policy—in recent years relaxed—and those conservative rules attracted a stable community of people who elected trailer living for its positive qualities—economy, convenience, and the secure feeling they got from having very near neighbors. They came and they stayed—ten, fifteen, twenty, even thirty years. Middle-aged when they moved in, many who remain today are in their late

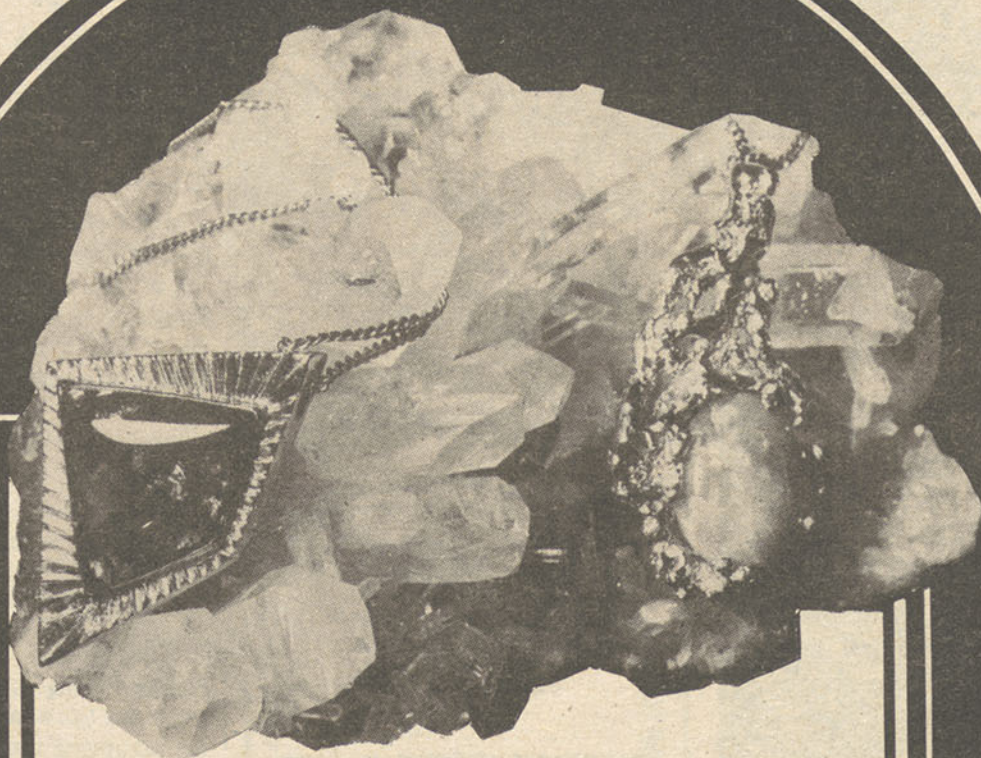
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seventies and early eighties. They can tell you the date they moved in, as if it was a momentous one, like the date they were married or the date of their spouse's death.

Addie Golden moved in with her husband on February 10, 1962. "I was born September 21, 1898," she says in soft Southern tones. "My husband died in 1972. At first we had a smaller trailer up yonder. There wasn't as many then."

Mrs. Golden was born in Georgia. She lived in Alabama, Tennessee, Michigan, and at last, Sunnyside Park. "I used to hate it so bad when neighbors moved out. I like to live near to somebody. There's so much meanness in the world. I don't think you can live anywhere cheaper. I like it here. I hope to stay until I die."

Norman Burnham, seventy-four, for many years a credit union manager, moved in in 1964 and has been resident manager for four years. "People here pay \$113 to \$116 a month for their space and for services such as snow removal. People moving out sell their trailer back to us, just like a car. A lot of the residents are occupying trailers they bought from us some years ago for \$5000. Now they sell for up to \$12,000. We're proud of the fact people stay so long. Robert Bultman came in 1952. Ida Ehrenberg's been here since 1960. There goes Chet Green. He came in '60, too. Come on in here a minute, Chet," he calls. The slim, energetic Green likes to talk about the advantages of trailer living. "Everything I do, I do for a long time," he explains. "I've worked for E.W. Schmidt, distributors of tobacco, candy, and sundries for seventeen years. I've lived here for twenty. People look out for you here. Once when I had a cold, I stayed in for a couple of days. Neighbors noticed my car wasn't moved, and they checked on me. I liked that. The trailers are easy to keep. The rent is reasonable. It's quiet here. I'm just going over to do my laundry in the laundry room. Sunnyside is convenient to my work. What more could I want?"

Across the street live Henrietta and Charles Vickers, eighty-one and eighty-four years old respectively and married fifty-nine years. Mrs. Vickers was housekeeper to the Reverend Lewis of St. Andrews Church for forty years. Mr. Vickers was a master mechanic in auto dealerships around town. "We're retired now, and I haven't been in good health," said Mrs. Vickers. "This trailer is comfortable and easy to keep. This is a nice place. They see that we keep it that way. It's all in the rules. When the public housing went up near here, there was a lot of noise for a while—loud music and that. But the management straightened it out. This is a nice place. They see that we keep it that way. It's all in the rules."

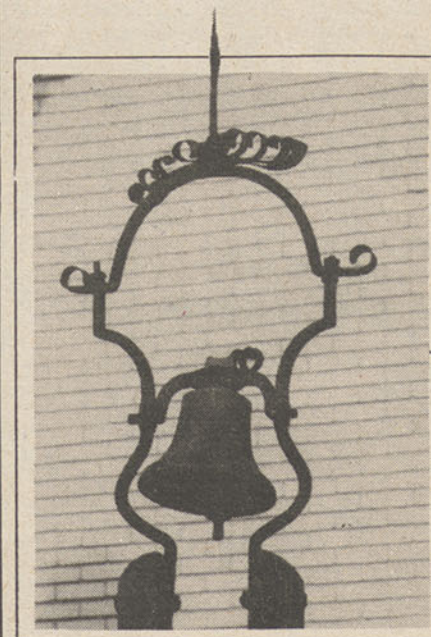
Norm Burnham says the new high-rise apartments for the elderly have drawn some of the older residents away. Their place has been partly taken by young people, and even today many applicants are between the ages of forty and sixty. Like everyone else who knew Sven Keenan, Burnham reveres him for the way he proved trailer living could be dignified as well as economical. "The Keenans are both dead now, and their

son sold Sunnyside to people named Clark, in Flat Rock, five years ago. People who've lived here are kind of like an alumni club," Burnham feels. "I was in a six-man poker game in a fishing camp up north. Suddenly we realized that four of us had lived here—Paul Raeder the landscape architect, Richard Borton who's a dentist in Chelsea, Mayor Belcher, and myself."

"It was our first home after we married," Myrna Belcher recently recalls. "Lou helped put in those sidewalks and did other things around the place to help toward the rent."

An old drainage ditch that ran by Sunnyside Park has been filled in and put into gardens and grass. The creek out back has been turned into a lake by a water control project. Ann Arbor's oldest trailer park has never looked better.

Test of the Town



BOB BRECK

Last month's Test of the Town, the weathervane squirrel munching a nut, sits atop a turret of Observatory Lodge, the apartment building with the medieval facade on Observatory at Washington. The names of winners Larry Smith and Tom Collier were selected by random from the correct entries. The squirrel aroused an unusual amount of comment. "What is Observatory Lodge, anyway?" asked Mary Eaton.

Well, our inquiries into the early history of Observatory Lodge were largely unsatisfactory. Built in 1929, it contains thirty-four apartments and, on its lower level, some offices of the Schools of Public Health and Nursing. The late attorney Joe Hooper donated the building to the U-M in 1966 as part of the University's big sesquicentennial fund-raising campaign. It now houses university staff, faculty, visiting faculty, and graduate students. Doug Harvey, Senior, father of Washtenaw County's controversial sheriff during the late Sixties, was the Lodge's caretaker for twenty-eight years.

If you think you know where this month's mystery photo is, you could win a record of your choice from the Liberty Music Shop, 417 East Liberty. Mail your name and address along with your answer to Ann Arbor Observer, 206 South Main, Ann Arbor 48104. Entries should be postmarked by October 15; no hand deliveries, please.



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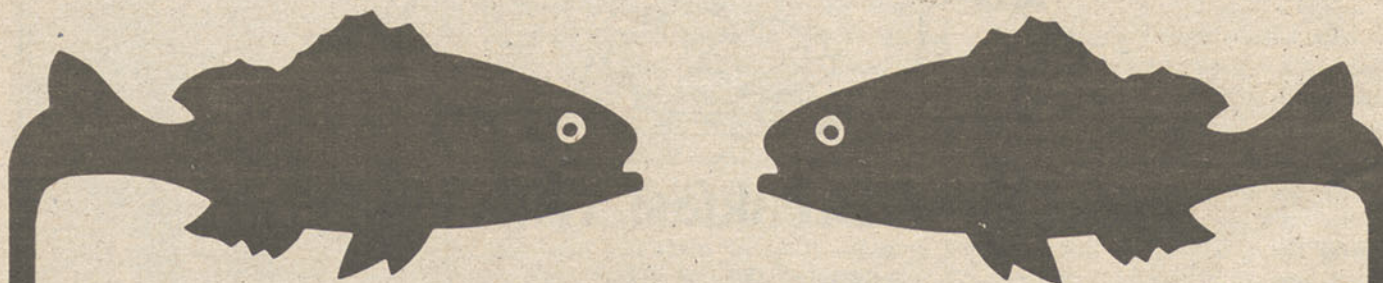
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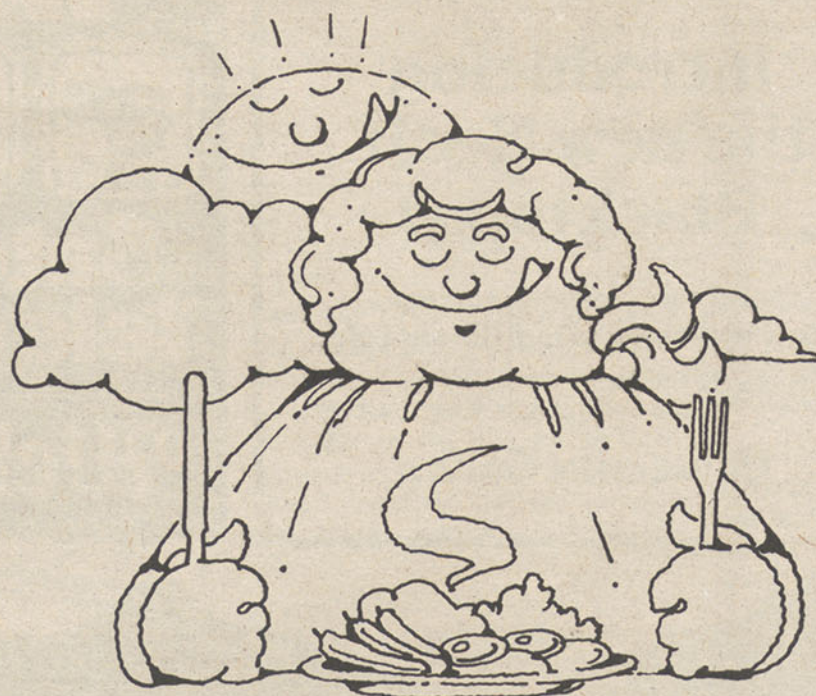


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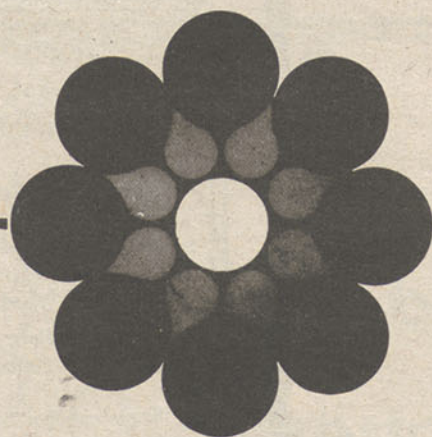
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ANN ARBORITES

Leaf collector Horace Work

Making money with nature's bounty

Many of the leaves hauled off by the City of Ann Arbor trucks during the annual fall leaf pickup are dumped on Horace Work's land, a stripped gravel pit not far out of town. The city saves precious space in its city dump by depositing the leaves there, and Horace Work gets the free ingredients for what he considers the perfect potting soil. To date, he's received about 8,000 cubic yards of Ann Arbor leaves, which in two to three years decompose down to about one eighth that size. Horace Work bags the resulting black humus in one-cubic-foot sacks and sells them for \$4.25 a bag in garden stores across southeastern Michigan. From March through June of this year, 2,300 bags of his "Leaf Humus" were sold.

A native of Long Island, Work came to Ann Arbor ten years ago from Colorado College to pursue a Ph.D. in musicology at the U-M. He switched to music theory, recently receiving a master's after writing a thesis on the music of Bela Bartok. But music is no longer Work's professional aim. He has

become increasingly involved with his fast-growing leaf humus business. "At first I thought I could get a manager to run the business and stay in music," he told us. "But I changed my mind. I discovered I couldn't do both at the same time."

Ten years ago Work started collecting leaves in wire bins to use for potting soil. "After three years, I looked to see what I had, and I came up with a very loose, crumbly, black, friable, soil-like material that held moisture. I started growing seedlings in it and—boy!—that was it! I knew I had found the finest growing medium that exists. Leaf humus is what the forest floor is made of, you know."

Work began thinking of marketing the decomposed leaves in 1976. He bought land near the city limits a year later and got his first leaf loads from the city in 1978. Bunched into fifteen-foot-high piles, the leaves "cook," as Work explains, generating a temperature inside the heap of up to 140 degrees F. even during winter.

In 1979 Work designed a bag in which to sell the humus. He filled a thousand bags the following winter. Using his own pickup to distribute his product to stores last year, he sold 350 bags in all. This year sales have been so good a semi truck periodically pulls up and takes pallet loads of the bagged decomposed leaves to stores from Dexter to Grosse Pointe.

Work says he will sell several thousand bags this year, but he figures he would need to sell from 20,000 to 40,000 bags a year to make a good living from the enterprise. He figures he has enough leaf humus on hand to fill another 20,000 bags, with lots more going through the slow decomposition process. So he is looking for more outlets to sell his humus.

—D.H.

*Horace Work atop
his giant
compost
pile.*

PETER YATES

Matchmaker Jeanne Fitzgerald

Her magazine makes for fascinating reading

Some of the most interesting reading in town is in a relatively obscure publication called *Timing*, a newsletter for people on the lookout. It appears every other month at selected bars, shopping centers, restaurants, natural foods stores, bookshops, and the U-M's LS&A Building, and its short personal ads, from twenty-five to thirty-five an issue, are irresistible journalistic candy. It also features one interview or article a month, which is sometimes weirdly compelling, like the one with the social psychologist who swears by his card-file system for

"managing one's social life." (Each social relationship gets a card, with name and phone number. Cards are reviewed monthly, shuffled, and culled.)

Curious to find out who is behind this venture, which is low-key, tasteful, and several notches above typical matchmaking personals sections, we wrote to the published box number and were contacted by *Timing's* editor and publisher, Jeanne Fitzgerald. She turned out to be a tall, slim woman in her mid-thirties with short red hair. A U-M editor by profession, she has the air of a woman who's at

once bookish and wholeheartedly committed to having fun—an impression that's quite accurate, it turns out. She taught high school English in Chicago after receiving her master's in English from the University of Chicago. Her thesis was on Spenser's sixteenth century pastoral poem "Colin Clout's Come Home Again," in which shepherd Clout, whose love is unrequited by the fair Rosalind, complains for 995 lines and still winds up as a person on the lookout.

Fitzgerald came to Ann Arbor in 1970 because her husband, whom she'd just

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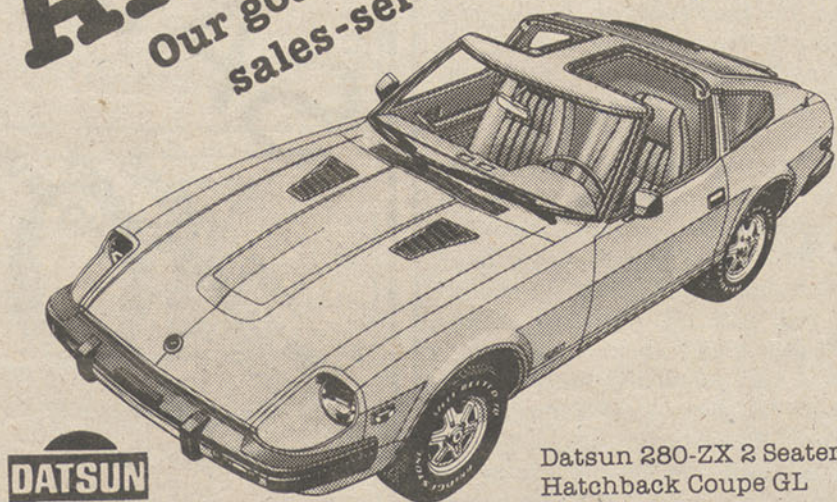
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Individuals and partnerships may purchase All-Savers Certificates.

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70% of the average yield on one-year U.S. Treasury bills at the time the certificate is purchased. The rate for the All-Savers Certificates effective October 1st and October 2nd will be 12.61%.

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		9.8%	10.5%	11.2%	11.9%	12.6%
\$20,200-\$24,600	25%	13.1%	14.0%	14.9%	15.9%	16.8%
\$24,600-\$29,900	29%	13.8%	14.8%	15.8%	16.8%	17.7%
\$29,900-\$35,200	33%	14.6%	15.7%	16.7%	17.8%	18.8%
\$35,200-\$45,800	39%	16.1%	17.2%	18.4%	19.5%	20.7%
\$45,800-\$60,000	44%	17.5%	18.8%	20.0%	21.3%	22.5%
Over \$60,000	50%	19.6%	21.0%	22.4%	23.8%	25.2%

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10. How can I tell if the new All-Savers Certificate is the right investment for me?

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ANN ARBORITES/continued

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Delicate, high-strung woman, seeks knowledgeable, skilled acupuncturist. Respond to C-09.

1936 male Pisces seeking a meaningful relationship with a 1935 or 1947 female Cancer, Scorpio, Capricorn, Aquarius, Aries, or Taurus, similarly inclined. Respond to D-12.

Man, 48, married, (open marriage), social science instructor, into writing (poetry, essays), running (marathoner), music, seeks a progressive, empathic woman, aged 30-40. Respond to D-04.

New-age man, 32, seeks companion to share in backgammon, dance, (disco, ballet), Oriental massage, movies and developing long friendships. Sense of humor a must. Respond to D-08.

Spirited lady of quality seeks single knight in shining armor (1 or 2 flaws OK) to share enchantment, noble pursuits of beauty, goodness, truth, and fun! Prefer mature knight, 30's or 40's. Respond to H-03.

Male, 28, finishing dissertation -- warm, human, imperfect -- seeks woman -- intelligent, reasonably attractive, honest -- for possible relationship. No scenarios. Let's see what happens. Respond to H-04.

Well-rounded, open and honest man, 30, seeks free-spirited woman who has matured and mellowed to her satisfaction and can share a smile. Respond to C-04.

married, lived here. By 1979, her marriage was souring, and she felt unwanted. She and a friend, Carole Karp, noticed the personal columns in *The New York Review of Books* and decided to send in their own as a lark. "Both of us met wonderful friends we would not have met any other way," recalls Fitzgerald, who is now divorced. "It was flattering and reassuring for me to receive responses from eighty-eight men who wanted to meet 'a fun-loving, adventurous, attractive, intelligent woman,' or words to that effect. Only two were deviants, an obvious psychotic and a fellow in prison for bad checks. The best thing was, I met someone I've been going with ever since."

Karp had similar success, so the two women decided "to share our great experience" by launching *Timing* in the summer of '79. Now that Karp has moved away, *Timing* is all Fitzgerald's. She writes an article in each issue on matters of interest to people ("Developing Your Social Network," "Truth In Ad-

vertising," "Writing It Right"); conducts personal-ad-writing seminars; speaks to singles' groups; and generally keeps readers informed about the singles industry, of which she is a part. Then she distributes two thousand copies of the eight-page publication at selected bars, restaurants, and other places frequented by prospective readers and advertisers.

She's quite aware that some may feel that serving the needs, fantasies, longings, or lusts of *Timing* correspondents puts her in the role of Pander. In fact, she uses her maiden name and keeps identifiable photos of herself out of the press "because my boss at the U-M just wouldn't understand." Her co-workers, however, not only understand, she says, but have used the newsletter.

"But I'm not a matchmaker," Fitzgerald insists, "and I'm not in this for the money, which isn't much. I really think I'm providing a service this community needs." Advertisements cost \$8 for twenty-five words; subscriptions to

the bimonthly publication are \$8 a year from *Timing*, Box 7937, Ann Arbor, Michigan 48107. She says her hardest job is convincing women that meeting people through the newsletter is less expensive and safer than going to singles clubs or bars. "Everyone is anonymous in *Timing*," she says, "so a woman can meet a man on a first-name or fake-name basis, say at the Brown Jug, and if she doesn't like him after drinking coffee, she can leave." She says she's heard of no "horrible experiences" from her correspondents, "although," she adds a bit ruefully, "I'm still waiting for my first wedding invitation."

In this month's issue, Fitzgerald's son, Alex, who is in elementary school, will begin an advice column. Fitzgerald feels that if adults are capable of following his initial advice, there will soon be no need for publications like *Timing*. "If you want to meet someone," Alex suggests, "go up to them and say, 'Hi.' Don't be a chicken. Get it over with."

—J.W.

Importer Bill Zolkowski

Trading with the Chocos in Panama's jungles.



Bill Zolkowski with Cuna artifacts.

It'll be pounding rain down there for days at a time," said Bill Zolkowski last month with a look of anticipation about his upcoming business trip to the jungles of Panama. "But the rain floods the shallow rivers and makes it possible for me to reach Choco Indian villages by dugout canoe." Zolkowski, a former owner of the Baobab folk art shop downtown and now an independent

dealer in Latin American and African ethnic art, was preparing for a five-week expedition among the Chocos to gather wooden carvings for a show opening October 23 at the Yaw Gallery in Birmingham, Michigan.

Panama's Chocos live in the Darien Gap, a region whose mountain jungles have stalled builders of the Pan American Highway for decades. Isola-

tion has kept the seven thousand Panamanian Chocos relatively undisturbed by government officials, scholars, or traders for thousands of years, but a recent push to complete the remaining two-hundred-mile stretch of the highway to Colombia's border has already begun to change the Chocos' way of life.

"When I go there, I have the opportunity to see the last of an ancient culture," said the red-haired, red-bearded Zolkowski, who has already visited the Chocos five times in four years. He is rugged enough to eat, sleep, and travel with the Chocos, and his quiet, low-key manner seems just right for gaining the trust of the Chocos who, he said, take their time before warming up to strangers. "The first thing I do when I enter a new village," Zolkowski said, "is bathe in the river with them. That way they see this pale, red-haired creature may be strange looking, but is a person like them nonetheless."

In the small settlements of thatched huts forty miles or so from the highway, the Choco men still wear loincloths and paint their bodies, and the women are bare-breasted. They pursue a life mainly of gathering, with some hunting and crop cultivation. Nearer the highway, however, young Choco men are now working for money on the road project,



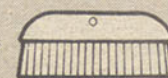
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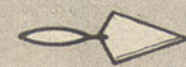
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FUTON COVERS					Cotton Sleeping Pillow 20x26	16.00	blue	—	—
Twin	30.00	—	—	—	Buckwheat Hull Neck Pillow With Cover	10.00	natural	—	—
Double	36.00	—	—	—	Yoga Mats 30"x80"x2"	35.00	natural	—	—
Queen	40.00	—	—	—	Yoga Mat Cover	25.00	—	—	—
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ANN ARBORITES/continued

learning Spanish, and buying transistor radios.

Zolkowski, who is thirty-three, came to the U-M from Allen Park in 1966 and soon decided further schooling was not for him. He worked at Ford, both on the line and later in an office, then owned a Yellow Cab, eventually concluding, true to the spirit of the times, that he "wanted more excitement." He began traveling throughout Latin America, picking up a serviceable amount of Spanish along the way, and in 1971 wound up working on private sailboats basing through Panama's Canal Zone. While sailing, he met another tribe, the Cuna Indians, on the San Blas Islands off Panama's Atlantic shore and began collecting some of their bold reverse-applique textiles. Zolkowski returned home and began selling Cuna textiles and other folk art at Baobab, the downtown shop he started in 1972 with the Koepke siblings, Peter and Paula. Last year the trio sold the store and their joint import business, and Zolkowski began working independently. (Peter Koepke now deals in Amazonian ethnic art in New York City; Paula, having studied massage therapy in San Francisco, has just returned to Ann Arbor to practice.)

Zolkowski met the Chocos when he and a companion became bored staying at a luxurious resort off Panama's Paci-

fic Coast and decided to explore the Darien Gap. "The region is rife with poisonous snakes and mosquitoes that carry a lethal strain of malaria," said Zolkowski, whose scholarly recitation indicated he'd described the region to the curious many times before. "The mountains shoot straight up out of the oceans and the undergrowth is so thick it takes a day to travel a mile or two by Land Rover, cutting your way through, eight feet at a time. That's why I wait for the rains and go by canoe." In contrast to their wild homeland, he said, the Chocos are a peaceful, gentle, handsome people. They work communally, and Zolkowski has never heard them raise their voices in anger. The Choco diet is mainly rice, fruit, plantain, and fish, but they occasionally use staples such as flour, salt, and cooking oil acquired in their incidental trade with the outer world. Zolkowski, his translator, and their Choco guide carry such staples in their thirty-foot canoe. The staples and/or money are exchanged for carved hardwood and balsa household objects like totems, pillows, stools, pots, and toys. The Chocos don't devote time to much artistic or decorative detail in their carvings, and the objects Zolkowski acquires may be more prized for their rarity and anthropological significance than anything else.

Most valued are the batons or wands used by the village *curanderos*. A *curandero* is a shaman with magical-medical-spiritual powers. Their wands are carved from a reddish mahogany-like wood with handles fashioned in the shape of a person. "A *curandero*," Zolkowski related, "might treat a sore shoulder by rubbing the wand against the shoulder while chanting, then wiping or blowing the evil spirit that caused the ailment off the wand. The wands acquire a beautiful black patina after they've been rubbed on people for several years."

Belief in the wands has waned as modern society encroaches upon the Chocos, and some are now willing to trade away wands that have been passed down in their families. Zolkowski said he doesn't try to acquire anything the Chocos aren't readily willing to part with and, he said, he has "frequently seen them holding their sides laughing" after he's bought a wooden pot or other humble utensil from them. Beyond this, however, he was reluctant to say how much he had paid for various items or what his customers (mostly collectors or galleries in the East and Southwest) have paid him in return. He would say only that his prices "range from figures easily affordable by anyone to very expensive."

—J.W.

Swami Girijananda

The former JoAn Moran now wears only orange.

"It doesn't have to be called 'saffron,'" says Swami Girijananda, director of the Siddha Yoga Dham Ashram, the four-building teaching and residential complex on Hill and Baldwin near Washtenaw. "That's a fancy word writers like to use. Just call it orange," she suggests as she smooths her sari of that color. She became entitled to wear the colors of a swami, or monk, last November, after taking vows renouncing worldly interests in a ceremony conducted by Swami Muktananda, the Siddha (Perfected Being) who leads the Siddha Yoga movement. Before that, she was named Mother Girija (hard "G"; soft "j"); before that, Mrs. Russell Kruckman; and before that, JoAn Moran, which she was christened in Ann Arbor forty-two years ago. She says Girijananda is to be "the last name I'll ever have."

Swami Muktananda named her Girija (after the Hindu Divine Mother) when she became his follower in India ten years ago. She had gone to India with her husband to find someone who could answer that eternal question: What is the meaning of life? Her Peace Corps tour in Ethiopia, her study of anthropology at the U-M, and her and Kruckman's experimentation with mind-expanding drugs all were inspired by this question. They found their answer through Muktananda, now seventy-three, the latest Siddha of



Swami Girijananda

an order of monks founded in India thirteen hundred years ago.

"Baba ['Father,' as Muktananda is called by his devotees] teaches that the human being is made of bliss," says Swami Girijananda, a tall, slender

brunette with dark brown, very merry eyes, "and yet many think they can get joy outside themselves. The source of bliss is inside everyone. Meditation and chanting have been refined for thousands of years as means of tapping this limitless bliss-energy." The "ananda" attached to swamis' names means "bliss." Her former husband is now Swami Shankarananda, director of the Melbourne, Australia, ashram. Muktananda's followers are reported to number two hundred in Ann Arbor, more than a hundred thousand nationwide, and several hundred thousand in India and elsewhere.

In 1974 the house at 902 Baldwin became Muktananda's first U.S. ashram, and Girijananda accompanied him from California to see it. "During Baba's visit," she recalls, "he unexpectedly turned to me and said, 'Girija, stay.' I've been here ever since."

Three weeks before last fall's swami ceremony (the details of which are secret), Girijananda was informed she'd be in it. She had struggled to make her desire to become a swami "a pure ambition," not a selfish one, but she had to restrain herself from jumping with joy at the news ("The process of purification still goes on," she confides.) Then she grabbed her white sari and dyed it orange, the color swamis wear to symbolize the burning away of attachments to ego, pain, and desire. (Only swamis



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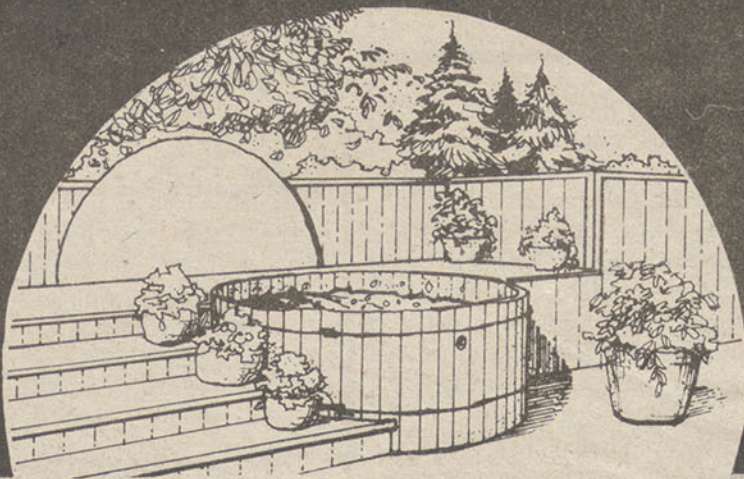
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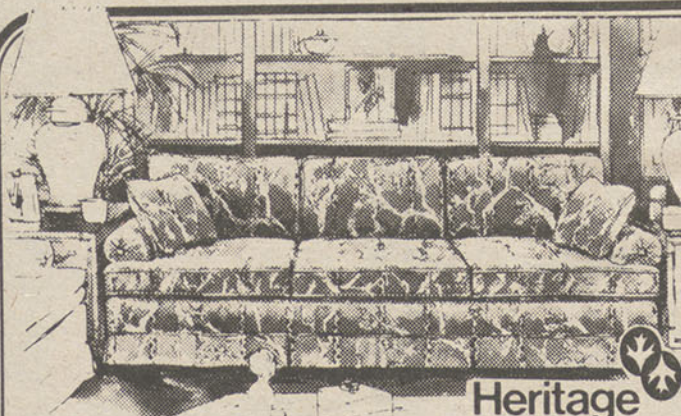
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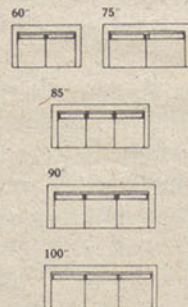
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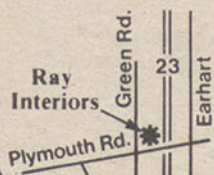
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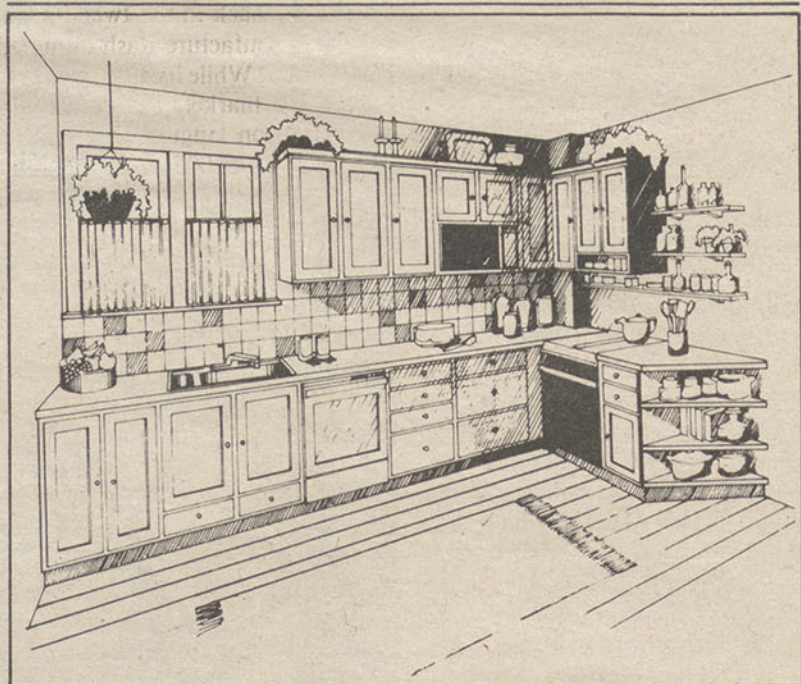
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must renounce *bhukti*, or worldly pleasures, for *mukti*, spiritual liberation. Followers may have *bhukti* and *mukti*, she emphasizes.)

Swami Girijananda sees her Siddha's success in the West as proof of "the intermingling of the spiritual traditions of all cultures." The twains are

meeting on mundane levels, too. When Swami Girijananda dyed her white sari orange, she didn't use saffron or any other substance dripping with ancient lore. "I did it myself," she says, laughing, "with good old Rit liquid dye."

—J.W.

King Engineering's Harvard Lefevre

Heading a sought-after firm



Harvard Lefevre with another profitable new product.

It's nice to be wanted, and King Engineering out on State Street near Briarwood may well be the most wanted company in town. The manufacturer of specialized industrial tank gauges has had almost fifty inquiries from larger corporations interested in buying the profitable company—an average of one inquiry every three months. At the helm of King is Harvard Lefevre, sixty-one, who joined the firm as a nineteen-year-old draftsman while he was still a U-M engineering student. Lefevre credits part of the company's success to being the world's leading manufacturer of specialty tank gauges and air filtration systems. King gauges are used for such purposes as measuring the quantity of liquid in enormous vats. Because the worldwide market for such devices is only about \$4 million a year, few firms are interested in plunging into the technical, rapidly changing world of specialty gauges. Six of King's forty-five Ann Arbor employees are engineers, and a major part of their attention is devoted to developing new and better gauges. Says Lefevre, "A big share of our activity revolves around what the customer will need in the future. This is what has made King successful. Any company without a development plan is in for a very short life. When you come out with a product today, if you can get six years' life in the marketplace, you'd better be pretty happy about it. Many products last only two or three years." King has just come out with a new family of digital gauges that work began on in 1975. "The lead time is absolutely tremendous," says Lefevre. "And the

speed with which technology changes means we have got to upgrade these products on a monthly basis to blend them into what the market is going to need."

King Engineering is a spinoff of the King-Seeley Company, the Ann Arbor firm which back in the twenties was the first to manufacture dash-mounted gas tank gauges. While its auto gauges found a booming market, the industrial tank gauge division languished, its sales dipping to just \$20,000 by the mid-thirties. King-Seeley employee George Willard bought the division from the parent firm in 1937. The new company was christened King Engineering after U-M Professor Horace King, who designed the first commercially used hydrostatic gauges. The firm changed its sales staff from technologically naive high-pressure salesmen to a sales force of sophisticated engineers who helped customers solve difficult measurement problems with King gauges. The new marketing strategy worked, and by 1955 King was selling half a million dollars' worth of gauges a year. When number-two man Clark Potter died in 1951, Lefevre was tapped to fill his duties. He became vice president in 1955 and president in 1967.

Because King is privately owned with only five major stockholders (of whom Lefevre is one), there is little chance of an unfriendly takeover by one of King's many suitors. Lefevre says the stockholders aren't presently interested in selling out, but he doesn't discourage offers. "We are not hostile to them," he explains, "because we are always interested in knowing what our market value is."

—D.H.



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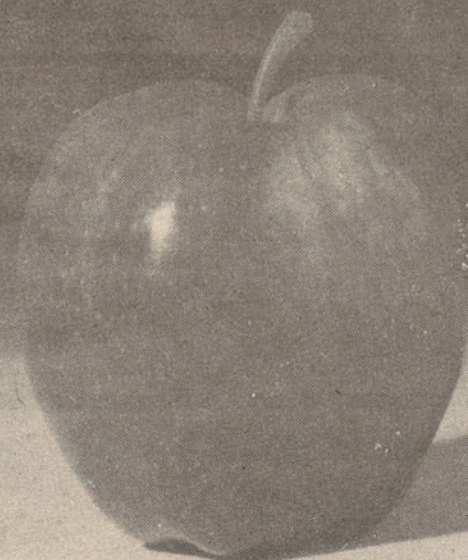
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A Life Remembered



From sharecropping in Mississippi's red clay hills to housecleaning in the North, a gritty Ann Arbor woman reflects on her difficult life.

By Alberta Williams

Transcribed and edited by Anne Remley*

For twenty years Alberta Williams was one of Ann Arbor's quiet battalion of cleaning ladies. "I worked for two professors' families, a contractor, a doctor in the dental school, and many others, six days a week," she says. At fifty-seven, she is increasingly confined to her small upstairs apartment in a frame house on the city's north side. Disabled by diabetes, her sight is failing, her feet are growing numb, and she faces a steadily narrowing future. She came north as part of the Great Migration that followed the Second World War, a woman with three small children, fleeing a disintegrating marriage, aided by a grandmother she called "Mama." She looks back with a mixture of good humor, stoicism, and sadness, reflecting on her life as a Southern sharecropper and her years of service in Ann Arbor.

**Alberta's story is drawn directly from her tape-recorded reminiscences. The names have been altered at her request.*

OUT FROM CONWAY

I grew up out in the hills—out from Conway, Mississippi, not too far from the Yochanootany River. It's red clay in the hills, so we farmed on the bottom land. We raised cotton and corn.

That was back in the Twenties. In those days, lots of the houses didn't have glass windows. Folks just had shutters to keep the mosquitoes out at night. For light they would open the shutters. The houses were built on rocks set at the corners. They didn't have basements.

The house we lived in was some better than the rest of them because this is where the people that owned the land once lived. Our house had glass window panes and a wood fireplace and a long, great long porch. We had a double bed in the living room. That was where my grandmother, my step-grandfather, and my sister, Sarah, slept. My mother, my father, and I all slept together in a second room. And

then we had Ruby, a dear friend of my mother's. She lived with us awhile. She and her little boy had a bed out in the dining room. And then we did have a small kitchen, with a pantry off it. Round the house we had these gardens with different vegetables, like cabbage, onions, snap beans, and okra. And black-eyed peas and potatoes in the field. My grandmother used to be a great one for canning. Oh, she used to can!

My parents once lived in a house for themselves, but my mother said my daddy was mean. She said he wouldn't keep food and stuff like he should, so she moved in with my grandmother. My mother and daddy were always in fights. She stayed gone some—she was gone to Carthage and all round, staying. I don't know what Sarah and I would have done if it hadn't been for my grandmother.

My grandmother would leave home early in the morning and go down and cook for the white folks. She would milk the cows, maybe put the milk

away, and churn, so they would have butter.

We used to eat lots of butter with molasses on cornbread, you know. Lots of times we used to have flapjacks, molasses, and butter, and good old bacon and meat. You talk about good! We raised the hogs and got the milk from the cows. So there wasn't really too much to buy. My mother used to make all our clothes. That's *one* thing she was handy about. She could really sew. You don't have to buy firewood down there. If you're on the white man's place, if you're farming for him, then you can use the wood off of his place.



Alberta's mother, an elegant figure in white in front of an imposing studio backdrop.

SHARECROPPING

The crops we worked belonged to the white man. Half the crop belonged to him just for letting you work to make your part. Then, when you got your part, you paid your debt. If you didn't have anything left after you paid, he'd start letting you have a little money—maybe \$30 a month—right around then. Sometimes you get behind and get in debt. You may use up more than you make out of the *next* year's crop. But you have to have a little money. We didn't raise flour or sugar. There's little things you have to have out of a store.

GOING TO THE STORE

We usually would get groceries in Thomastown. We went about once a month. We had to use the white man's mules and wagon. The roads would be mighty rough because there would be a lot of rock. Sarah and I would be bumping up and down. Usually we would just get groceries and go back to the house.

If you needed something in between times, you'd meet the *rolling* store. That was a truck with shelves built on the outside. They'd have flour, sugar, lard, canned salmon, sardines, crack-

ers—mostly anything you'd have in a store. When that rolling store was coming along, people'd be out on the road, waiting on it. That was a big help, I'm going to tell you.

MY FATHER

I remember when I was a small child, my father got a job at the sawmill, and he was getting paid pretty often. He would go out to the store trucks and get bologna and all. He believed in eating high when he had the money. But then, [chuckles ruefully] he was the kind of a person, he didn't believe in getting out and working too much. If there was some quick money, he would make that, yes. But when it came to working a crop and it took so long to gather it, he'd get what you call "impatient." [laughs] Lots of times he'd take the mule out there in the field when something needed to be done, and we'd find it all hitched up—to a *tree*. [laughs] And *he'd* be gone somewhere else!

THAT'S WHAT I LIKED TO DO

I learned how to do a little ironing when I was growing up. You used to set those old irons by the fire, and you know you had to be careful to keep from getting smut on the clothes. You could make starch from flour and water—to starch and iron your clothes.

I've always been a great one to try to clean a house. That's mostly what I did when I was growing up. Sweeping the floor, really getting under the bed, that's what I liked to do.

We had what you called "chair tidies," made out of flour sacks. You slipped them down over the back of the straight chairs. I would iron them and kind of decorate the house—have scarves for the dresser and put a fancy towel on something. When I got through sweeping and cleaning and dusting and putting those scarves out, the house looked *good*.

And oh, how I would enjoy cleaning up the yard—tie a lot of little branches together for a broom and sweep all out under the trees. I loved to clean the chicken feathers and stuff off the grass. I came up trying to clean things, and that's what I enjoy doing better than any other thing.

WORKING ON THE FARM

In a way I was kind of blessed. I didn't work as hard as some. I don't know if I was kind of spoiled. Some kids started at eight, nine, and ten years old working pretty hard, you know. I helped in the fields a little, but not to hoe all day long. I think I was around twelve years old before I did that. Of course, that's quite a bit for a twelve-year-old kid.

You had to hoe around the cotton plants and the corn. You had to hoe the row off or the grass would take over and your crop wouldn't make it.

Boy, that grass could really make you work hard to try to keep it down. Yes, I have hoed till my side felt just plumb stiff, long years ago.

COTTON

Oh, when it's first in the bloom for making, cotton is beautiful. When the blossom first comes on it's white, and then after awhile it turns pink. It drops off and leaves this little bitty boll that begins to grow. Later on, up in the year, it will pop open, and you pull the cotton out of there—out of the cotton burr. Those little burrs stick into your fingers. Sometimes your hands get so sore they're almost raw. You would pick... and drop in. Pick and drop in—to your bag. I have picked close to three hundred pounds a day. Oh, yes. Oh, boy [wearily].

THE REVIVAL

The pastor of Pleasant Green Church was Cager Sullivan. He would come up from Madison County once a month and have service. Then in August he'd be up there for one week and have what you call a revival. This was in order to get more people to join the church, you know, if they would.



Alberta at two. This hand-tinted photo was taken by a traveling photographer who came down the road one day when the family was in the fields.

Some of the ladies, they'd feel like they had to give the pastor something when the revival was over. They gave him canned fruit and I don't know what all. He would carry a car *full* of stuff home. [Chuckles.] And every night, they'd take up so much money—a collection, you know. When he got ready to go home at the end of the week, he was pretty well fixed up.

I remember one time they had a big baptizing. They went to the river and sang a couple of songs and prayed right there by the water. Then the preacher went out in the river and they would take different ones out to him. He would say, "Father, Son, and Holy Ghost," and would give them a dip down under the water.

On Sundays we'd go to each other's house for dinner. You know, the people in the South, they visit more than people up here. We always walked over, but we didn't have to carry anything with us like up here. Up here they have this thing you call "buffet," and everybody carries something. I never heard of that till I came north.



Alberta, right, and Sarah, left, with a young neighbor, photographed on their own front porch at about the time Cleon Williams was courting Alberta. The girls' grandfather, Mr. Isaiah, sits on the steps to the rear.

BLACK AND WHITE

We never were around white folks much, you know. Never played with white kids or anything. Now, like you would live on a plantation with some of them, you would meet up and maybe say a few little words passing, but I never remember the white and black going together like they are now. I went to all-black schools. My teachers were black, too.

In town, they had places black couldn't go in—barbershops, restrooms, restaurants. Black went to their own. If it was a white restaurant, you just didn't go in. You knew what they liked and what they didn't like. They had a way of letting you know.

Sometimes they were really bad towards black people. Yeah, they were. I know once my momma said when I was small, there was some kind of argument. My dad and some white man they called Adams got into it some kind of a way. And I—not knowing—went to cross the road in front of his car. She just did snatch me out of the way before he ran over me. He was going to run over me and kill me.

We never did any voting when we were in Mississippi. Didn't know too much about it, to tell you the truth, what it was for, nothing. I never got to vote until I came to Michigan.

THE ONE-ROOM SCHOOL

My beginning of going to school was in a little bitty one-room school near Pleasant Green Church. All the kids in that community came to that one little school with just one teacher. Big ones and little ones, she had 'em all. The teacher's name was Louella. Mmmm, was she a mean something. She'd even whup you when you forgot how to spell a word. But that scared you so, you *couldn't* remember. She was just as mean as she could be.

My mother and father decided to put us over in Conway School so maybe we could learn a little more. One of 'em chopped cotton for a man so his son would take us to Conway in his truck.

I never got that high in my books—about fifth or sixth grade.

If you have good learning, you can get out there and do so many things. Like maybe you can get a job typing. You can get a chair and sit down and maybe make lots of money—sitting in a chair! But I didn't have a good education, so I had to work the hard way.

UNCLE FULLER

I wanted to finish school. In the beginning, my Uncle Fuller said that he would put me through Piney Woods College in Mississippi. And I had that in mind. But somehow or other my Uncle Fuller took sick and died. I didn't have anybody to help me after that. And I gave up. Sure did.



Two neighbor children in front of an unpainted wood structure that looks like a shed but was actually a house.

COURTING

I'll tell you the way I met my husband. One day we went 'round to Cousin Savannah's house. I was inside and Cleon was out on the porch. He smiled at me through the window, and from that day on we got started to talking. He came up just about every Sunday, and we'd sit on the swing on our front porch. That's where we courted, was sitting in that swing.

I liked Cleon and I took him to be a nice guy. Underneath he was kind of nasty, but I didn't know it. We went together for three years, three long years, until I was fourteen. Married, when you could consider me a baby! [Laughs.] Cleon was seven years older. I really thought he was a nice-looking person.



The portrait of himself that Cleon gave Alberta before they were married.

But the real reason I married my husband was that my daddy had got to be such a drinker. That's the main reason I left home. After Uncle Fuller died, my daddy didn't do anything but stay around drinking. And I got tired of it. Everybody who'd come around—my boyfriends and such—he'd say all kind of nasty words right before them. He didn't respect my company. My grandmother didn't like it, but there was nothing she could do.

AFTER I GOT MARRIED

In 1939, a year after I got married, we moved to Mr. Joe Harkin's farm. Cleon started to *rent*. That meant Mr. Joe Harkins got a fourth of everything, not half. We did a little better after that. Cleon managed to buy plow tools and mules and cows. But, after all that, there were years when we worked crops and wouldn't clear anything.

One year the boll weevils got ahold of the cotton. That little old bug can really ruin a crop. There was very little made that year, so we had to go down to the Delta country and try to pick a little more cotton. We had to try to get a little money to make it through the winter. The man from the Delta sent a truck out to get as many hands as he could. There are great big plantations in the Delta—a lot of rich folks around Sunflower and Morehead. They paid pretty good.

My husband could pick three and four hundred pounds of cotton a day. I've seen him pick so fast, he'd take the cotton in his mouth and pull it out of the burr with his teeth. The burrs kind of got in his way, he picked so fast. Yessir, he could fill his bag up in a *little* while.

BIRTH

It was about five or six years before I had any kids. I didn't plan it. I didn't know anything about that. I just didn't. I had two sons and a daughter. And I had a last baby that died. That was because I was alone, not close to a hospital or anything. We didn't have a telephone, so my husband went for the midwife. I was hurting so much, there was no way I could figure out what to do. When he returned, the baby was dead.

THOSE SWEET WORDS

Usually, before I married, we wouldn't go to the fields on Saturdays, much. But after I married, my husband believed in that stuff. One day we were up at Miss Mary Reed's field helping her chop cotton. I was a little upset that day. My husband and I were going through some kind of thing and she was trying to help me. She said, just as soft and sweet, "Alberta, every day is not going to be a bed of roses." [moved]. She sure did. Never *will* forget those sweet words.

ONE PAIR OF SHOES

I had been farming and working crops with Cleon and not really getting anything out of the crops. You may think it's a story, but I had to wear one pair of shoes every day and then wear them to church. I was wearing them in the mud—old dark brown shoes, sometimes busted open. Didn't have enough money to buy a Sunday pair. I got so ashamed. One day, I said, "Cleon, is there any way you could get a little extra money from Mr. Joe? These shoes is just terrible to wear out in public. I want me another pair." And he said, [deep voice] "Well, I'll see what I can do." [Angry] Come to find out, he had a little money hid away. Bad as I needed shoes, he already had enough to buy them with! See, that's the kind of husband I had!

But, you know, his daddy raised him hard. And that's the way his mother was raised. Cleon's father had money that his mother had worked and helped to put in the bank. But he wouldn't buy her a comfortable chair to sit in. And when the flour gave out, she had to eat cornbread until they gathered some more cotton. They would just try to make do off of what they had. They'd cook one pot of clay peas and eat off of them day after day.

WHAT SET THINGS OFF

Cleon was treating me *so* dirty. In cold weather we didn't hardly have any fire for the kids. He was drinking. What little money we cleared, he was just throwing it away. Gone all the time. He was carrying on with another woman almost before my face. I was getting so I couldn't take it.

But what kind of set things off was when they took the new refrigerator back to Thomastown. It was a pretty refrigerator. We had bought it brand new, and I was so proud of it. You couldn't hardly get ahold of anything like that down there. We made a payment on it in the fall and had it in writing to make the next payment the next fall, because that's the only time you had money—was when you cleared your crop in. [Voice rising] And, instead of Cleon keeping enough money to make the second payment on the refrigerator, he was out, up and down the roads, throwing the money away. The next fall we didn't have enough money to make the second payment. And here come Mr. Mike Owens, the one that he got the refrigerator from. He brought an *old* one, set it in place, and took the new refrigerator back to Thomastown. And I cried. I said to myself right then that day, "I'll never work another crop with Cleon Williams for him to throw the money away." Right then I put it in my head to come up North where my sister Sarah was. And I didn't stop till I made it.



Alberta's maternal grandmother, posed by a photographer in front of a tropical studio backdrop. She had walked all the way to Carthage to have this photo taken.

COMING NORTH

I had heard lots of talk of the North. The people who came back said it was a lot easier to make a living up here. I came up to visit Sarah to see how I'd like it. Sarah lived in the country out from Milan near her husband's Aunt Lizzie's place. First time I came, I came on the train with my daughter, Allie Mae. I left my two boys down there with my grandmother. I was so scared. First time ever in my life I had been on a train.

I remember getting off at the train station here in Ann Arbor and calling

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Aunt Lizzie. I had her number. She had to drive all the way over from Milan to pick us up. Allie Mae and I sat there waiting. I had never seen a depot before. This was the summer of 1956. I was thirty-one years old. My kids were seven, nine, and eleven.

I didn't like it all that much up here. There was no Greyhound bus from Milan and I could see you'd have to come to Ann Arbor by car to work. But I went back down to Mississippi with a mind to gather the crop and come back—which I did. I told Cleon right out I wasn't going to work me another crop after that. The next March I came back here to live.

That time we came on the bus. My grandmother came with me, helping me with the children. Her husband, Mr. Isaiah, had died, and she got tired of the way Cleon was treating me. My mother followed later. We just decided that maybe it'd be better for us up here.

GETTING STARTED

It was a struggle at first. I began to think I wouldn't be able to get a job. But Mrs. Josephine Layton out in Milan had a stroke, and I started staying with her. Mr. Layton would come down early every morning and pick me up and I would sit with her all day and take care of her.

Then Sarah came over here to Ann Arbor and started cleaning. And a woman she knew, by the name of Mrs. Morris on Pontiac Trail, asked me to look after her little boy. So I started coming over to Ann Arbor every day, hitchhiking backwards and forwards to work.

While I was looking after Charlie, I cleaned in Mrs. Morris's house. She had a vacuum cleaner and she showed me how to use it. That was the first vacuum I'd ever seen. I had never used anything before that but a broom or a mop to clean floors, or a carpet sweeper. And, truth is, if you don't know a thing, you're afraid you'll get hurt. But she taught me, and that was how I got my little "experience," you might say.

I still was kind of doubtful that I could please other people. But my mother kept at me—I'll have to give this to my mother. She kept saying, "Oh, Sister, you could clean if you tried!" She just kept saying that. See, she knew more about it than we did because she had been cleaning houses in Carthage, Mississippi. We were out in the country down there, but she was living in town and helping the white people. I never heard her mention a vacuum cleaner, though. But she kept saying I could do it.

So, finally, I got it in me to try. I got my nerves, as they say, built up. One day I went out from Mrs. Morris's house, walking up and down the street, asking for a job. Nobody told me to do that. I just got that nerve up myself and went out knocking. And this lady said, "You *must* want to work, knocking on the door looking!" So I started working for her, and from then on I worked a good many places over off Pontiac Trail there.

After I got so I could use a vacuum, I wasn't too scared, you know. And now, most any kind of vacuums you mention, I can figure out how they go. Yes, any kind—even if they're brand new and nobody has told me anything about them. Give me a little while and I can figure them out. Yessir—Sunbeam, Kirby, Eureka, Hoover, Electrolux, most any kind you might bring up, I know how to use them.

When I first went to people's houses, I couldn't say anything very much, I was shy. But I just got to be a different person somehow over the years. Seems like nobody is a stranger anymore. Yup, that's the truth; I never meet a stranger. I think I could even go up in the President's house now and work—if I was able, you know. I sure believe I could.

SOME HOUSES ARE HARDER TO CLEAN THAN OTHERS

Some houses are much harder to clean than others. Some people have knickknacks. You pick up every one, wipe it off, and put it back down. That takes up a lot of time. Some houses have windows with little bitty panes and you got to go all over them and try to get in all these corners. Some people have a lot of furniture and they want you to polish everything in the house.

Vacuuming is one of the easier things, more so than anything else. Vacuuming over a carpet. Bare wood floors call for more work. You've got to scrub and wax and shine them. So that's one of the hard things.

Sometimes I worked around people that were harder to work for than others. The awfulest time I had working for anybody was a lady that yelled at me for taking the new vacuum down to the basement. I brought the vacuum back up to the second floor, hose and everything, and put it down, and tears were streaming down my face. I never went back there again.

HOW I FEEL ABOUT CLEANING

It makes me feel real good to know that I've cleaned and how the cleaning shows up. I get a kick out of that. That does something to me! Yessir, I like to see anything look nice and neat and clean. And to tell you the truth, since I can't see good and can't get out cleaning like I could, that bothers me.

I love to make a bed. I could stand and fuss around with a bed for I don't know how long. I love pretty bed things. I think that's my "hobby." I have a spread inside a suitcase that I have planned to use now for thirty years. It came from Italy. I always said, I'm going to someday get me a nice house and I'm going to use it there.

THE KIDS IN SCHOOL

The kids didn't really want to go to school. They hadn't ever been in school with white kids, and they

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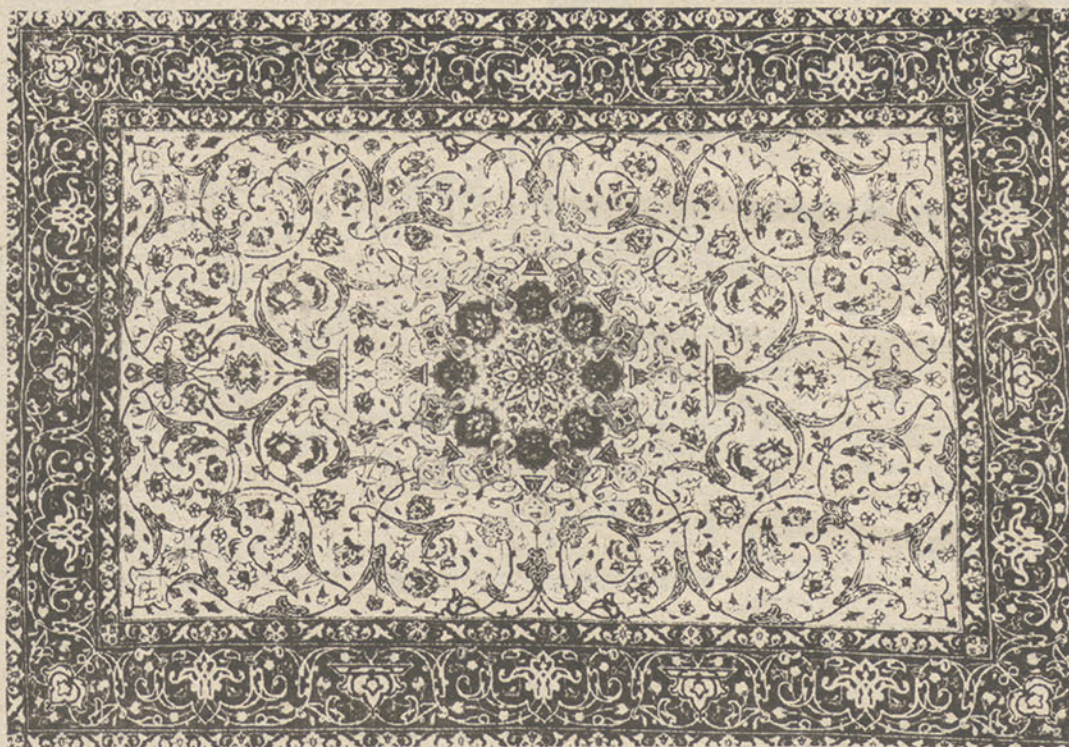
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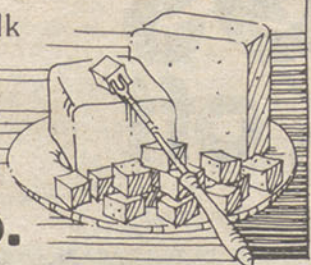
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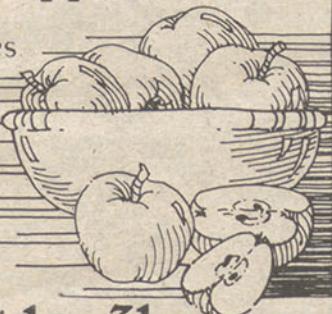
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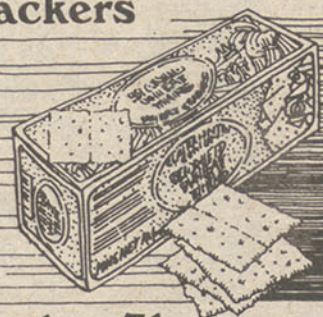
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thought the white kids didn't like them. Brought up down in the South, they were bashful. So I had to push them to make them go, and they didn't do too well. They all left school before long. One son died in a car accident, but the other one is working in a car plant along with my daughter's husband.

HERE LATELY, I GOT SO SCARED

The first time I found out that I had diabetes was when I went to the hospital in Monroe. At first, it didn't bother me, but year after year and little by little, I've been getting to the place where I can't work.

It's in my feet. This one now feels so heavy—just like a big piece of lead. I can't walk any distance at all. It's like something kind of holds you back—a numbness and a heaviness. You just can't step like you once could.

And these eyes have got mighty bad on me. It's like everything is in a fog. Even when the day is bright, it looks dim, like smoke. There'll be a danger of me falling and breaking my neck if it keeps going like it is. If I get so I can't see, I don't know what I will do. I think about going in, what you call it?—an institution, for blind people.

Here lately, I got so scared, I have quit eating anything sweet—*anything!* Now, like, in the evening I just try to keep me some apples around, apples and cottage cheese for a snack. Probably should have been doing this all the time.

THESE DAYS

I usually stay in bed pretty late—sometimes till around eight o'clock. I have me a little breakfast and then I have lots of fun talking with a couple of friends on the phone. And I'll have that "Wheel of Fortune" on TV. In the afternoon sometimes I get kind of lonely. I might go down on the porch for awhile. And then again I go uptown on the Special Service bus. I pay my electric bill and sit around in that little bus stop. You get a lot of pleasure out of sitting in there. Two ladies from Ypsilanti come in there and I have me a time, joking, teasing, and going on. There's nothing wrong with *them*. They still come over here to work. Or I might go out to Briarwood and sit on a bench and just start a conversation. I don't even have to know the person. First thing you know, I'm talking to them and they're talking to me, having all kind of fun—and never seen them before!

Sometimes my friend Damon comes up for dinner. He gets here by news time or a little after. He sits here and we watch TV, and sometimes he spends the night with me, and then again, sometimes he goes back to his place to stay. Keeps me from being so lonesome. I don't mind helping him out, cooking him a little dinner, but since my eyes bother me, I'm not able to do as much as I have. If it keeps get-

ting bad, I don't know what I will do. I told Damon that last night, and he just frowned. He hates to hear about it. He forgets.

On Sunday I go down to the church services. I get more enjoyment out of going to church than any other place. I usually sit near the front. I really believe in singing, opening up my mouth where you can hear it, you know. Mostly every Sunday when the choir marches in, they sing the same thing, "Amazing grace, how sweet . . ." Sometimes it's real quiet when they come in, and other times they get to shouting—the spirit's higher than it is at other times, even though it's the same song. That's the reason I get enjoyment out of it myself. They get to shouting and crying in there—feeling good, yes. Tears of joy. Sure do.

WHAT I REALLY THINK ABOUT MY LIFE

When I look back on my life and think over it, just speaking frankly, I'd say I've had good intentions all my life. But, right today, after all, I would say my life was a failure. I purposed in my life to go to college. Failed in that. After I got married, I always was purposing in my life that I was going to own my own home. I wanted a beautiful home. I failed in that. And now, I've gotten too old to own anything more. I've gotten into bad health, too. So I just say it was a failure all the way around. I've had some times, maybe for awhile, that I've enjoyed some little different things. But I really haven't got the things that I purposed in the beginning of my life. I just haven't.

I don't know if I was the cause of it, or what, but it happened. Nothing I could do about it. I really don't think the white people have had anything to do with it. I would call it "an individual affair." The white people in the South didn't hinder me from learning. Conway School was all black. And the teachers there were teaching the best they knew. Maybe I didn't have knowledge enough to know that I should try to put my head down in my books and learn more. Maybe my parents didn't think too much about us kids learning. That had something to do with it, too. My mother tried to show us how to read, but she didn't know too much about it. I wouldn't say the white folks was the cause of that, I really wouldn't. Maybe sometime back before I was born—in slavery time, you know—maybe they did. But after I was born, no.

My daddy is still alive down there in Mississippi. He's living where we used to farm—in Mr. Joe Harkins's house. Joe Harkins—the white guy—is dead now.

They say things are better down there these days. Blacks are living in brick houses. They mostly have telephones, too. There's lots of people that are going back. But I have been up here since 1957. That's a long time. I've got used to the North. I'm going to stay here. □

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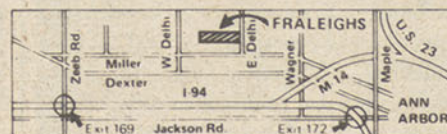
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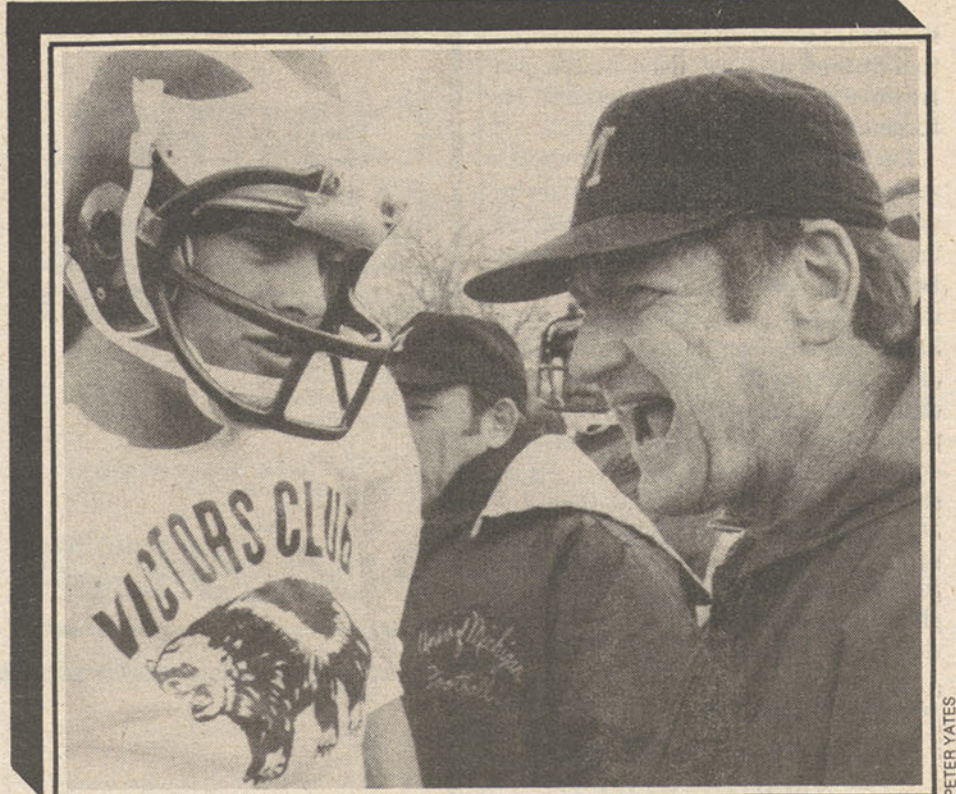
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THOSE WHO STAY...

Despite the glamor and rewards of playing on a major college football team, most U-M players at one time or another consider quitting the grueling program.

By GARY GREGG



PETER YATES

Bo Schembechler has his office at the end of a long corridor on the second floor of the Athletic Office on State and Hoover. The hall has blue carpeting and white walls with poster-size color action photos of recent Wolverine greats, each one lit by a gallery spot hung from the ceiling. The largest shows then-President Ford throwing out the first ball of a game. Bo's assistant coaches have small name plates by their office doors, each decorated with a half-inch red rose. Over the corridor's entrance hangs a six-foot maize and blue sign reading

Those who stay will be CHAMPIONS

Bo had the sign put up shortly after he arrived in 1969, and for most of the team's hundred members, Michigan football centers on those six words as much as on the Saturday-afternoon screams of 100,000. Twenty-two of those hundred start, and perhaps forty play regularly. That leaves sixty "paper All-

TIGHT END CHUCK CHRISTIAN: a star athlete in high school, he says when he came to Michigan, "I went from being a big stud to a nobody real fast." An inspirational sermon renewed his confidence, and he went on to make a key play in last year's Rose Bowl victory.



Americans," big, strong, fast, talented athletes, watching between helmets from the third row of benches, or, when the traveling squad is away, listening to Bob Ufer call the action on the radio. Most of them, at some point, come close to hanging it up.

Chuck Christian caught two of the three passes thrown his way in four years as a back-up tight end, and he waited a long time for the last one. When he was five, Christian's family came to Detroit from Winona, Mississippi, a "one-stoplight town." He grew up big for his age, which at first only got him beaten up by guys who took him for five years older. As he added years, strength and a reputation as an athlete, he stopped fighting. "Ever watch a Great Dane strut?" he asks. "They never need to fight."

At Northeastern High School he became an all-star basketball and football player, then came to the U-M in 1976. "I went from being the big stud to a nobody, real fast," he says. "Compared to the other tight ends, I was a skinny little guy." At six feet three and 210 pounds, he was twenty pounds under the typical weight for his position. He played on the demonstration team (which runs opponents' plays against the Michigan first and second teams in practice) and then was redshirted—that is, his eligibility was postponed to give him time to mature. He never got in a game that year. "My first year was a freak-out. I was an art major and felt as though I stuck out like a sore thumb at the Art School. And I'd been raised around all blacks [Christian himself is also black]. I never knew how many whites there were in the world. I kept wondering, Where'd they all come from? I had to readjust totally. Then every time I'd call home I'd have to explain why I wasn't playing. My friends expected so much of me because I'd been so good. It seemed like I had to be an all-American or I was nothing."

It all came to a head his sophomore year. "I was getting hurt a lot, injury after injury. I was too tired to do all my

school work. Moving up on the team seemed hopeless, and I lost my self-confidence. In practice I was dropping passes I'd never drop. I was skinny and couldn't gain weight. I dreaded going down there every day. One day Bo yelled out at me in front of everybody: 'Christian, the only two things you can't do are block and catch.' Hey, what else does a tight end do? That hurt my feelings. That's when I hit bottom and almost quit.

"But one Sunday I was at church with my girlfriend, and the minister preached about all my idols—Kareem Abdul Jabbar and O.J. Simpson and Pete Rose. He said they all think they're number one, but they're not. Jesus is number one. And he said there's Muhammad Ali runnin' around sayin' he's the greatest, but he's not. Jesus is the greatest. If Jesus wants to, he can snuff any one of 'em out, any day.

"That left me speechless. I'd looked up to those guys so much. All I wanted to do was be like them. But I started seeing they were just guys, like me. I ended up going up to the altar and accepting Jesus, and it changed my attitude about everything. The grass was greener, the sky was bluer, I started appreciating people I hadn't liked. And I stopped taking things for granted. One day I was at the gym complaining how my knees hurt, and when I looked up I saw a guy dribbling a basketball from a wheelchair, and he had no legs. He'd have given anything to run like I could. I started enjoying practice, I started laughing and joking. I started trying to fire up the guys who'd sit around down and depressed before practice. Bubba Paris and I'd take turns bringing in inspirational scriptures from the Bible into the locker room, and a group of us would pray together before we went out onto the field."

By his junior year, the 1979 season, Christian had worked his way up to second tight end and saw more action, usually in third-and-short situations when the line needed extra blocking. His first catch came in the closing moments of the U-M romp over Kansas. "I caught it for ten yards, and ran over two defend-

ers for another thirty. All of Detroit saw it on the TV highlights." His second opportunity came at Berkeley, also late in the game. "Everyone else had played, and I was disappointed I hadn't. I'd taken my helmet off and mouthpiece out, and I was staring up at the crowd and the cheerleaders. All of a sudden I heard my name being called down the bench. Doug Marsh had gotten hurt and they wanted me in. I ran out onto the field, my helmet unstrapped and my mouthpiece half in. When I got there, they were already down in three-point stances. I got down and yelled over, 'What's the play?' Someone yelled back, '34-left.' I yelled, On what? Just then they hiked the ball.

"I ran my pattern, got into the end zone, looked back, and damn! Johnny Wangler threw me the ball. I watched it comin' and watched it comin' and when it got four feet away, I suddenly heard and saw 76,000 people, and the ball bounced off my arm and dribbled away. My friends told me later Bob Ufer was yellin', 'He drops it! Ladies and gentlemen, Chuck Christian, out of Detroit, had it right in his hands and dropped it!'"

That play, and a hand injury, dropped Christian to fourth tight end.

Christian's third pass came in the 1981 Rose Bowl. "They generally overlooked me as a receiver, so I went to the offensive coordinator, in the hotel the night before, and asked him if I could be thrown a pass. I told him it was the last game of my life, that it meant a lot to me, and that I deserved it. He agreed and said I'd been playing well. I knew he'd come through for me. I was excited. It was my last game. I had nothing to lose and I was going all out. It was my best game. I was hitting hard. In the second quarter we ran a draw on third and twenty-eight, and I hit the linebacker, spun him around, and he tackled Stanley Edwards, but Butch had the ball and made the first down. I had a good laugh, 'cause when I turned around I saw Stanley pointing downfield to Butch and yellin', 'Why'd you hit me? He's got the ball!'"

"Then in the third quarter Johnny threw one to me. It was a crucial third

and five, and I knew I was going to catch that ball. I got it for five. Their guy was behind me, ready to plaster me, so I ducked and let him go over my head and ran for five more yards. I went over the sidelines and took a sip of water and realized that eighty million people saw that catch! Right after the game I called my parents. They'd been a foot away from the TV, and all the neighborhood kids were going crazy. That made it all worthwhile. If I'd quit, every time I watched a game on TV, I would have wondered, could I have played in the Rose Bowl?"

Christian got married in August, and plans on going into business and having children after he graduates from the business school this year. His new life started when he stepped off the plane from Pasadena. "The first three weeks were real rough," he says, "like starting all over once again, realizing some other guy will have my number, that my name and face will be erased from the program and replaced by someone who's in high school now."

A dream Ed Muransky almost gave up on came true when *Playboy* put his picture (along with teammates Anthony Carter and Kurt Becker) in its September issue as an All-American first-team pick. At six feet seven, he's the largest of Michigan's enormous and quick offensive line.

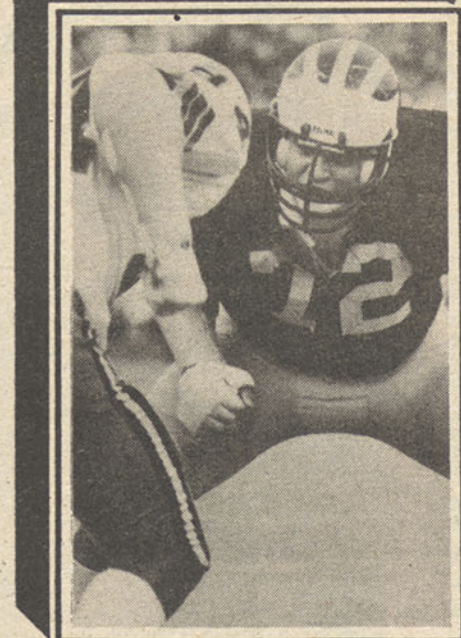
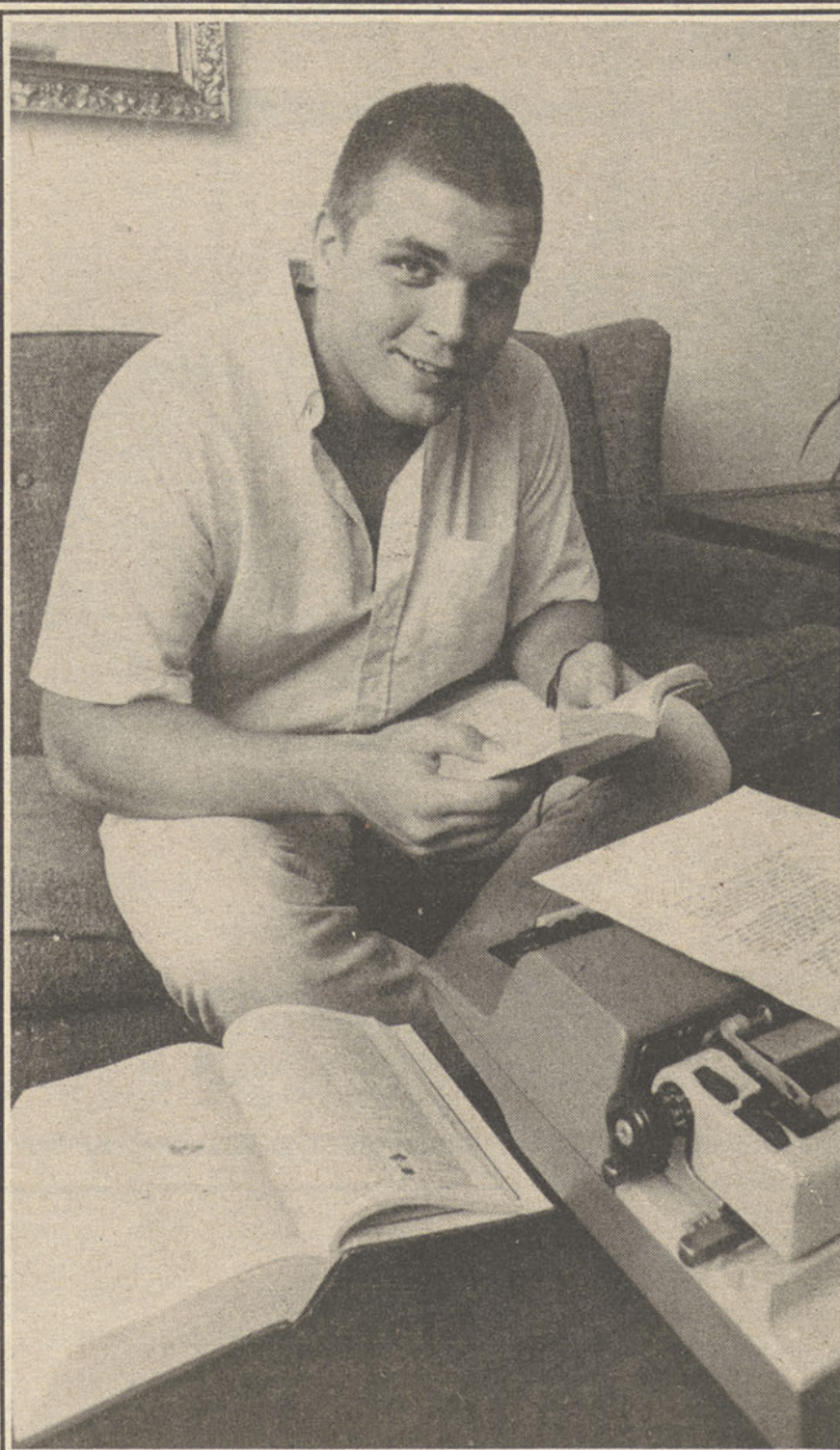
Muransky grew up in Youngstown, Ohio—the son of a stamping-press operator, grandson of Czechoslovakian immigrants. "In the first grade I was bigger than my teacher," he recalls, "but it was hard to live with because I wasn't as limber as the other kids. When I got into high school I was big and clumsy. My coach kept encouraging me, and the coordination finally came around. One day he sat me down in his office and put it on the line. He said recruiters were looking at me, that I had the potential, and if I worked hard, I could play anywhere in the country. I went home and thought about it and decided to go for it, all the way."

Muransky arrived at Michigan expecting to play right away. "I was on the second team when we had our first scrimmage," he says. "I thought I was

TACKLE BILL DUFEK

(with wife, Sheri):

"Whenever anything gets really tough," says Dufek, "the first thing the human mind does is say, 'Quit!'" Dufek played with braces on his shoulders, had surgery after his sophomore and junior years, and broke his ankle his senior year. A back injury during the first week of practice with the Jets ended his pro career before it began.



BOB KALMBACH

TACKLE ED MURANSKY:

touted as a future All-American his freshman year, he floundered at the outset and fell to fourth string. After a coach called him the worst tackle in America, he wondered, "Why not just go home where my friends are?" This year he is a star first-stringer, but he's studying pharmacy in case a pro career doesn't work out.

DEFENSIVE BACK RAYMOND JOHNSON

(with wife, Gina):

he was a top prospect, but a knee injury his first year derailed his career. "They recruited five of us that year," he recalls, "with nearly the same size, speed, and talent. If you're a coach, you've got to choose, and you're not going to put a lot of work developing the guy with a bad knee."

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big stuff. I went up against Curtis Greer on a pass play, and he knocked my helmet off. When I finally figured out where I was, that's when I knew they were here for business." He stayed on the second team, however, backing up Billy Dufek. "I thought I'd made it," Muransky says, and when Billy Dufek got hurt, he thought he'd start. But an upperclassman was moved ahead of him, and he was redshirted. "I was listening to games on the radio, and I was homesick, running up \$300 phone bills calling home. I wasn't doing my schoolwork. I'm in the pharmacy school, which is rough and competitive. Other students wouldn't even give me notes when I missed Friday classes. I thought about quitting many times. I'd come back tired from practice, after the coach had been chewing my ass, saying I was the worst tackle in America. I'd wonder, why not just go home where my friends are?"

"I lost weight and ended that year as fourth tackle. They said I had a bad attitude. That spring my position coach told me I had the physical attributes but lacked self-discipline and lost track of my thought on the field. He said I had to work on my mind, to pattern myself to put out my best regardless of what it was."

In the summer of 1979, Muransky and teammate Mike Trgovac had summer jobs landscaping a parking lot at a Mack Truck factory in Youngstown. They took it as a challenge. "We made that place perfect. We got every weed. Everything I did that summer was the same: getting to work on time, waking up for church on Sunday, getting every spot when I washed the car, everything. I realized it was all mental—your body can do great things, but only if your mind says do it. That fall I saw it pay off. I had a good game against Notre Dame, I hit hard, I beat people up, and realized if I could do it against Notre Dame I could do it against anybody."

Muransky says many talented players quit, usually when some small incident at home or on the field tips the balance and they decide it's not worth it. He credits the faith of his high school coach and the doubts of his Youngstown friends for keeping him here. His high school coach died last year of brain cancer, but Muransky says, "I feel him up there every day, working with me. In the Notre Dame game last year I never thought about the TV cameras, but there were a dozen times when a vision of his face came up as I broke from the huddle. He's the one who told me I could do it."

His friends didn't. They had seen other highly touted local players coming home after a week or two at big-time colleges, and they said things like, "Muransky'll get hit a couple of times and he'll be the next one home." Muransky watched a \$500 bet made in a Youngstown bar that he'd never start a game at Michigan—a bet paid, he smiles, on Sept. 6, 1978. "It's great going home now," he gloats, "because I know the guys coming up and shaking my hand are the guys who were saying behind my back that I wasn't going to make it." But he has new pressures, too.

"People are watching me and expecting the best on every play. If I have one bad play, they'll say, 'Aw, that Muransky. I thought he was supposed to be good!'"

Billy Dufek, the tackle Muransky replaced, says his family's long involvement in football helped prepare him emotionally for the strain of the sport. "Sure, there're days when you don't want to go down there, when you just want to sit in your room and get messed up. Whenever anything gets tough, the first thing the human mind does is say, 'Quit! Stop the pain!' But I played a lot, even in my freshman year. And I grew up here. I knew the ropes."

Dufek grew up with Michigan football. His father, the MVP of the 1951 Rose Bowl, had been an assistant coach under Bump Elliot for twelve years. His brother Don was a Michigan All-American linebacker. "When we were kids, Dufek remembers, 'we always thought it was cool to go watch practices and play with the tackling dummies. My father never pushed us to play. It was just in the cards.'"

Dufek didn't have an easy time with injuries. He had foot, ankle and shoulder injuries, surgery, and finally in pre-season training with the N.Y. Jets, he hurt his back badly enough to end his career. "Even when I was hurt, I never really considered giving up. I probably should have, but I was too young to realize what injuries were doing to my body. I just thought about getting back. But if I had to do it all over again, I'd do it the same way."

Big time football exacts its toll in injuries. Michigan "hits" in practice more than most teams. "We used to joke about looking forward to Saturdays," Dufek says, "because it'd be easier than gettin' hit by our own guys in practice." Monday practices consist mostly of running and conditioning drills. Tuesdays and Wednesdays are hitting days. Thursdays involve light contact, and Friday practices focus on polishing plays without contact.

On a typical Wednesday players will get down to the football building by two p.m. at the latest. From the time they walk through the maize and blue foyer ringed with photos of championship teams, every minute will be organized into a precision plan. Their pads and uniforms have been hung on their open wire-mesh lockers. They change and line up to get taped in the training room, which is crowded with student trainers and eighteen blue tables. The color scheme is carried out insistently, with maize and blue clocks on two walls and even maize trash cans with blue plastic liners.

At twenty after two they meet as a team in a large classroom. The tone is all business as Bo goes over the day's plan, the team's status, and the next opponent. Then the offense and defense split for separate meetings, the offense in an adjoining classroom, the defense down the hall in a classroom dominated by a huge maize football with the blue letters "PURSUIT" on the wall. Players



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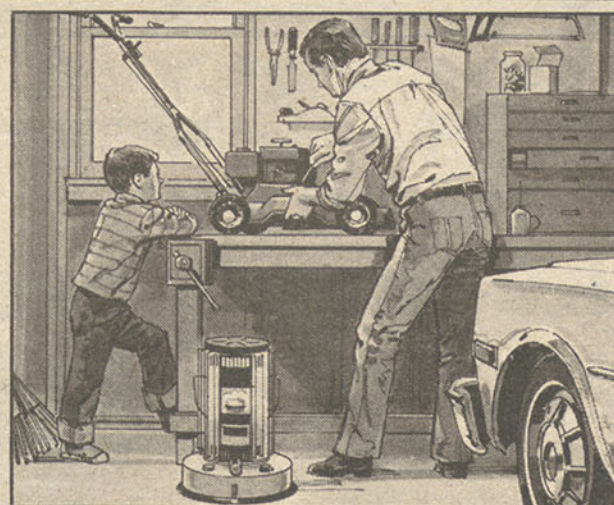


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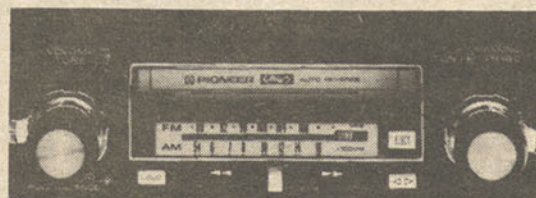


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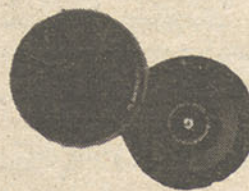
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cluster around their position coaches at assigned spots on wooden risers and sit for an intense hour as films of Tuesday's practice are run over and over. All of the position coaches talk at once, criticizing subtle mistakes in technique. From three-thirty to four o'clock the team stretches and does calisthenics on the field. Practice runs from four to six, starting with individual agility drills, then kickoff and punting plays, then full contact, with the first team offense against second team defense and vice versa, for thirty or more plays.

"No one's mean," Christian says, "but everybody's a hitter." "Football's a violent game," Dufek says. "When you cut through the sophisticated definitions, it's just an organized brawl, modern-day gladiators. You put on a helmet and all these pads and go out and beat on one another. Sometimes it gets greasy."

Muransky adds, "You can't let up. There's always somebody trying to take your place. These are first-class guys; they'll hit you. In fact, the best practices happen when there's a little scuffle to get you out of thinking about the heat or what you're going to do that evening. A few punches won't hurt anybody with all those pads on, and it gets things going. If you don't have a temper that flares, you can't play football."

Every coach has a different style. Some yell and never have a good word: "You goddamn, good-for-nothin' scrub pussy, you'll never amount to anything!" Others speak softly: "You're a man and you just laid there? Don't you have any pride?" "The yelling is pretty tough," says Tom Garrity, an offensive guard trying to come back from surgery on a knee injured last year against Notre Dame. "One time I missed my block on a linebacker, and he sacked our quarterback. Bo came right up into my face and chewed me out in front of the whole squad. Then we ran the play again. I didn't get out there fast enough, and he got our quarterback again. Bo just said, 'Run it over!' The third time I got him. Bo walked by the huddle, looked at me, smiled, and said, 'Well, you got him that time.' That happens to everybody, and you just have to take it and realize it's for the good of the team."

"It has no personal meaning if they yell at you," Dufek explains. "The time you make mistakes is when the pressure's on, so if you make a mistake, they're going to put you in a pressure situation, and maybe that means yelling at you or grabbing you or whatever. They have to teach you to handle the pressure so you can play in front of a lot of people and not make mistakes."

Former Wolverine defensive back Raymond Johnson says what amounts to the same thing. "They coach aggressively because they want you to play aggressively. They use fear tactics because they want you to know the minute you screw up, you're gone, and someone else is there. 'Next time I see that on film,' they'll say, 'John Q. Citizen's going to be in your position.' They use the second team to scare the first into maintaining their level, and they use the demonstration team to scare the second-

stringers. When there's only a blink of an eye between his ability and mine, it's easy to do that."

When practice ends, tempers get put away. "The coaches are SOBs on the field, and that's their job," Muransky says, "but they're your best friends off the field, and it's the same with players, even guys you're competing with for a position." After showering, the team eats together at the training table in the golf course clubhouse. They get lots of carbohydrates and lots of steak. "I lost all respect for steak," Christian laughs. Most players get back to campus around seven o'clock and study. Anyone in academic trouble gets assigned to two hours nightly at the study table supervised by a coach at the Undergraduate Library. Players say one of the most embarrassing and feared fates is to be called out by Bo at a team meeting and chewed out for slipping grades.

On Friday nights the team stays at a hotel, the Campus Inn for home games. They have dinner, always the same—steak, lasagna, baked potato, beans, and peas. They see a movie, and they go to bed at ten-thirty. At seven-thirty Saturday morning they get juice and a roll, then get taped in the hotel. Then at nine o'clock they eat a standard pre-game breakfast—steak, toast, and scrambled eggs. After breakfast, nearly everyone attends religious meetings, and then at eleven o'clock they go over last-minute plans at a team meeting. A police escort, complete with siren and flashing light, accompanies the team bus to the stadium, where players change into uniform in a nearly silent locker room and gradually begin psyching each other up. The pre-game locker room meetings, like halftimes, are largely technical chalk talks, all business at an increasingly frantic tempo. Players gather for a moment as a team and then head down the tunnel. "When you break out onto the field," Dufek says, "it really is everything Ufer tells you. It sends tingles up your spine."

After the game most players have dinner with their families or girlfriends and then party. But even then it's hard to forget about the game just played. "You go to sleep thinking about that block you missed," Christian says, "because no matter how badly you beat 'em you're going to see it three or four times at the film session on Sunday."

Some team members seldom get the reward of playing. Raymond Johnson, by all accounts a highly talented defensive back, graduated in 1978 after seeing less than occasional action in his four years. He suffered a serious knee injury training for a high school all-star game just before coming to the U-M, and watched his first season on crutches. "My knee finally responded," he says, "but by then the decisions had been made about who was going to play. They'd recruited defensive backs that year, and five of us came in together, all with nearly the same size, speed, and talent. If you're a coach, you've got to choose, and you're not going to put a lot of work into develop-

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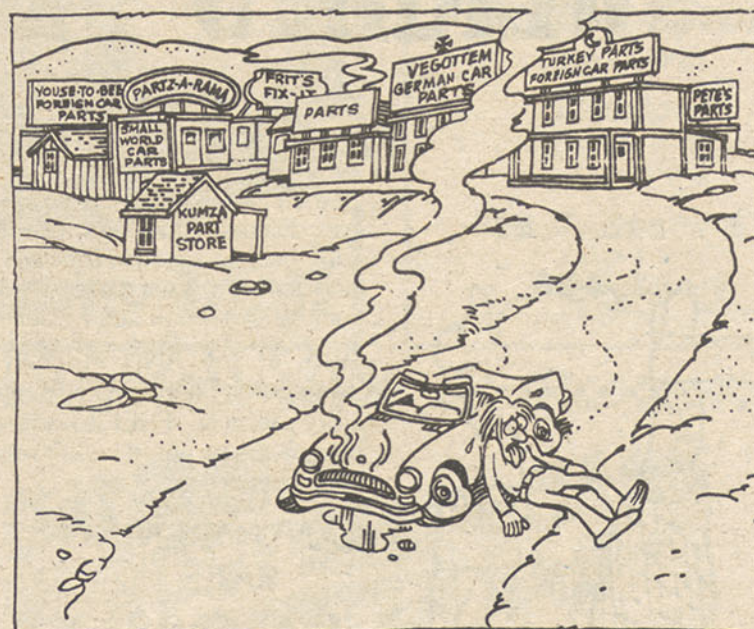
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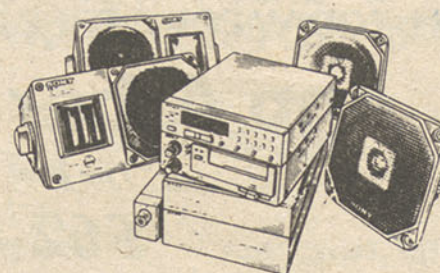
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ing the guy with a bad knee when one crack could hurt it again."

So Johnson played on the third and fourth teams, practicing opponents' formations rather than Michigan's, not getting filmed, and hearing little criticism. "It's like the team has four social classes. Sure, everyone gets their school paid for and eats at the training table. But only some guys get their names in the paper. I just got to come home tired. You know what's going on around you. People want to hang around the stars, so they come by and say to them, 'Hey, want to go fishing?'—people with connections that can help you out later on. Well, no one wants to bring their son and go fishing with me when they can go with a Dennis Franklin or a Phil Hubbard [former football and basketball stars]."

"You've got a hundred guys here who think they're the one percent who'll play pro football. I was one, and it's awful hard when the dream starts fading. It's hard not to feel bitter. You only consider yourself and think you should be playing. But the coaches have to look at the good of the whole team, and they can't care about what you've done, only what you can do. I've thought about it a lot, and you have to put yourself in their position to understand that one guy doesn't make the show. The system exists, and you have to fit into it. There's no other way to coach football, though it's hard to see that when you're eighteen and have big dreams."

Johnson decided to stick with the program. He'd grown up poor in Gary, Indiana, and figured he had more to lose by quitting. "I didn't focus on playing so much, but I made damn sure my grades were together. It was the only way I was going to get a shirt-and-tie job. What kept me in the program was the fear of going home and people saying, 'You had your chance, and you blew it.' I never wanted to hear that. Hey, Michigan football's a quick lesson in life, compacted into four years. If you quit then, you'll quit later on when the going gets really tough. If you stick it out, you'll stick it out later."

"As a Michigan football player you always go first class, and it's tough to give up that lifestyle when you leave. But unless you're from a high-class background, you have to. You feel dependent, and it's hard not to want them to keep taking care of you. But you have to take care of yourself." Johnson did. He stayed in school and completed a master's degree in communications. He's now married, living on Ann Arbor's Old West Side, and his wife is expecting their first child this month. He's setting himself up as an independent insurance agent. "I've never regretted playing football here," he says, "and I made a contribution, even if nobody saw me on Saturday."

Vince Shaw is one of a handful of players on an academic rather than a football scholarship. He's a pre-law political science student who says, not entirely in jest, that he wants to be mayor of Chicago. A senior tight end, he has yet to play. He

passed up offers from schools where he was sure to start in order to come here. "This is the top of the line, and that's what I wanted," he says.

"People think this is a football machine, that everybody's meat on a hook, but it isn't. Yes, Bo does know everybody's first name. No, he doesn't call out, 'Hey you, No. 82,' or anything like that." Shaw has found the university and his fellow students to be more impersonal. "The U gives us no breaks. We can't even register early to get our classes in the morning." That he doesn't mind so much, but, he says, it hurts when teachers tell him in front of the whole class that he won't get breaks because he played football. "They didn't tell violinists they wouldn't get breaks because they played the violin," he comments.

Shaw says there are three kinds of fans. "Some treat me as a student who plays football, and they're fine. Some put me down as a dumb jock before they know anything about me. And the third kind, the Go Blue fanatics, treat football players like gods."

Shaw arrived at Michigan still recovering from a fractured ankle. The coaching staff had no high school films of him, and no clear idea how he might fit into the team, so he knew he'd have to fight his way up. "That first year was rough, and much rougher emotionally than physically. I had the same problems every other freshman had, plus football. I was going out there every day getting my brains beat out, and couldn't see for what. When you can't even see the field on Saturday, you can't imagine things might change somewhere down the road. I think the coaches would claim I have a bad attitude. After that year, when I didn't feel I got a fair shake, I almost gave up. I lost that unbelievable desire you've got to have. You see, it's not whether you're six feet three, 230 pounds and can bench press the world. It's your attitude, your personal desire, that makes you good."

"So I realize this is my last year, my last go around to get a part of the glory. Right now I'm on the specialty teams, and I'll have to work at it from there. The rest of my life, if I can't look back and say I did everything Vince Shaw could do to be number one, I won't have much. Sure, I'll be proud of the rings and watches and people saying I played at Michigan, but I'd know in my heart I didn't have unfaltering desire."

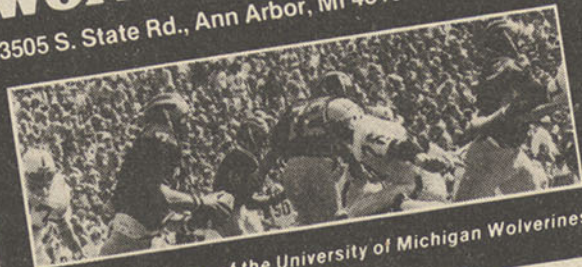
But it's not just personal pride that makes players hang in the arduous U-M football program. There are also tangible rewards—especially future jobs facilitated by Michigan's extensive alumni network—for those who persist. As one player put it, "Michigan football's big business, and Bo's the big businessman."

"He's loyal," Billy Dufek says. "If you make it through his program and give him all you can, he'll help you in any way he can. He's always helping guys come up with the money to finish their degrees. Bo's the kind of guy who believes in loyalty and hard work. It's the old American way." □

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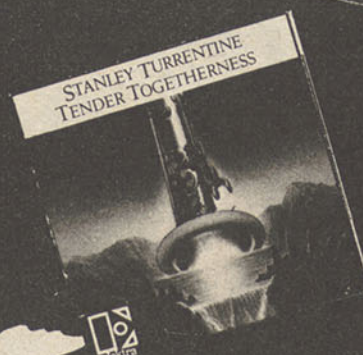
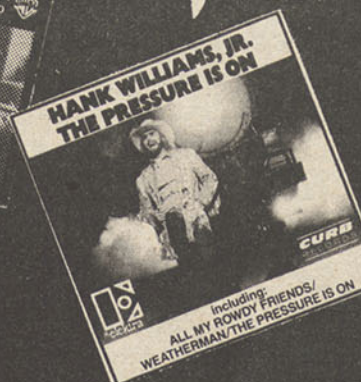
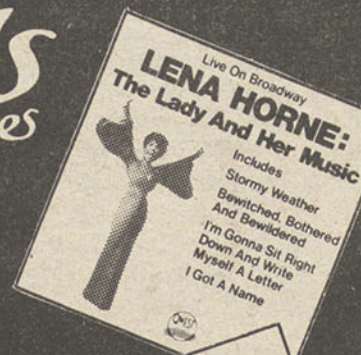
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PERSUADERS

The Blue Front



PETER YATES

By John Hinchey

It's a muggy, mosquito-infested, early August evening, and the Blue Front Persuaders are setting up for a rehearsal in the unfurnished dining room of a yellow clapboard house on South State Street. Piano-player Steve Wethy, twenty-four, and sax-player Charlie Tysklind, twenty-five, live here, and they have been joined by acoustic bassist Carl Hildebrandt, twenty-six, and electric guitarist Bob Cantu, thirty-two. Only drummer Marc Russell, twenty-three, is missing, but he is not expected. Russell is in the midst of a canoeing-and-camping vacation up north, so when the Persuaders were unexpectedly offered a gig the following evening at

Rick's American Cafe in East Lansing, they hired Andy Conlin of Steve Nardella's band to fill in. The rehearsal had been set for 9 p.m., but at 9:30 Conlin has still not arrived.

The assembled foursome has been whiling away the time doodling on their own and each other's instruments, tinkering with their parts in a piece Wethy has just written, drinking beer, and priming each other with small talk about past gigs, other bands, obscure songs heard on the radio, the danger of motorcycles, and the even finer hazards of chasing women. They all seem determined not to let the delay get the best of their good-humored nonchalance. But as the minutes tick by, each of them begins to steal ever more frequent glances toward the front door. Their playfulness is becoming increasingly forced, and the air is crackling with undercurrents of real anxiety.

The problem is not so much the delay as it is who they're waiting for. The Persuaders without a drummer are like a hot

rod without a transmission: it might look good and sound great, but it's not going to go anywhere. Their music is a contemporary version of the swing-styled rhythm & blues, the black party-and-dance music that was born out of a fusion of the blues with big-band-era jazz. Their repertoire includes interpretations of R&B classics, mostly from the post-war decade, and a slowly but steadily growing stock of original R&B compositions. They take all sorts of liberties with this music in making it their own, but they've stayed faithful to the original rhythms, with accents on the upbeat and a preponderance of triplet patterns as opposed to the downbeat-accented RAT-a-tat-tat pulse characteristic of most rock 'n roll. Rock and roll is a small sampling of the dance rhythms spawned in the heyday of R&B, and the Persuaders have dedicated themselves to reclaiming all the swinging,

Left to right: Carl Hildebrandt, Charlie Tysklind, Steve Wethy, Bob Cantu, Marc Russell

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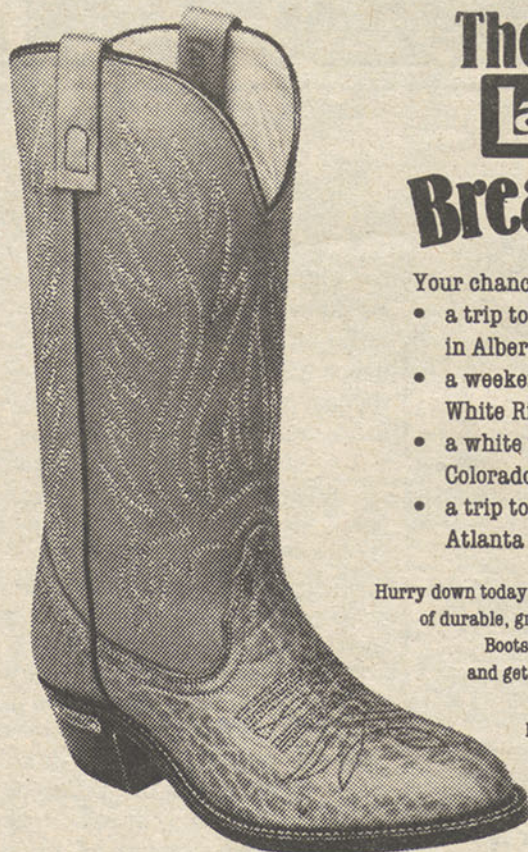
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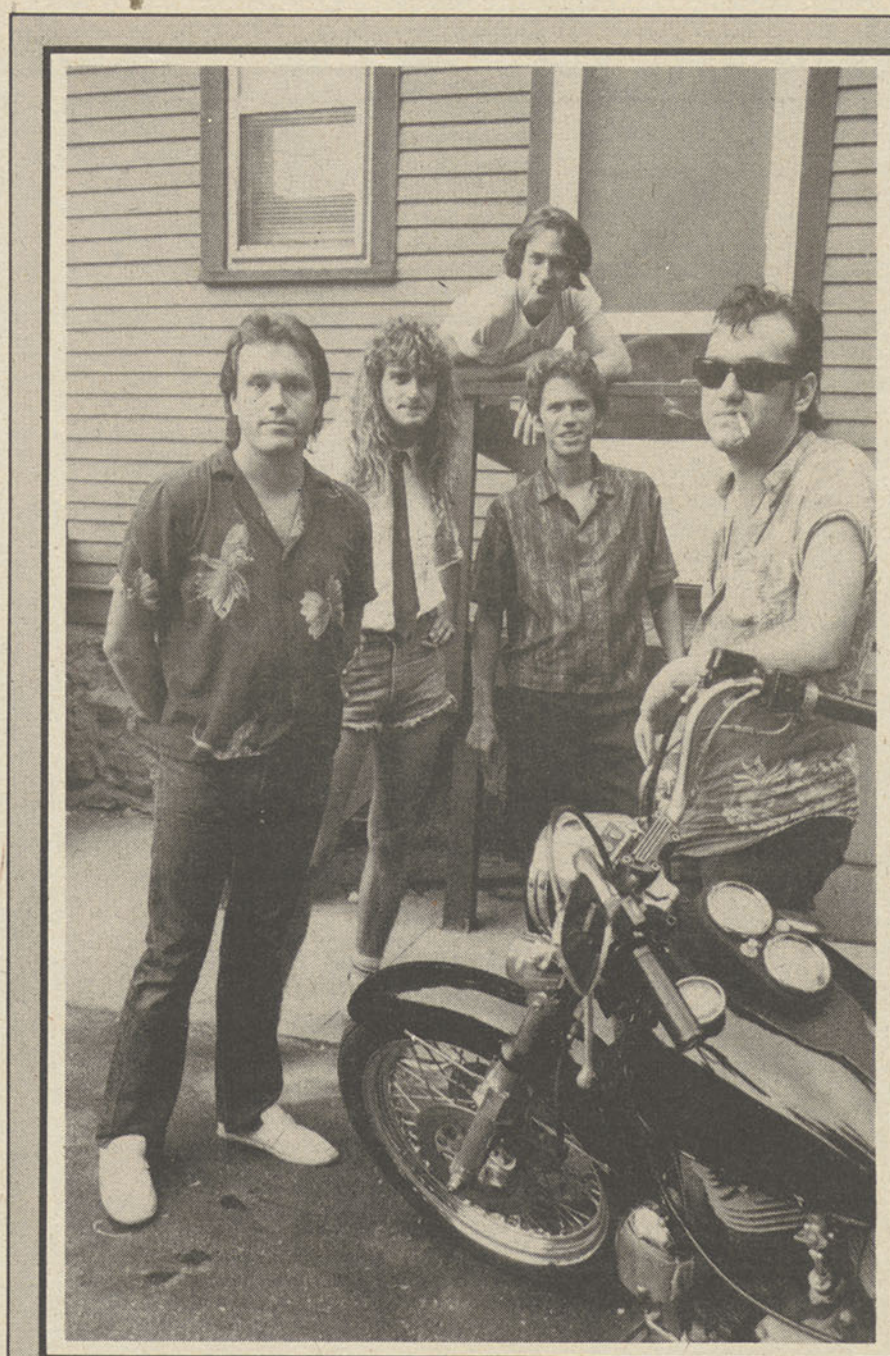
jumping, shuffling, boogeying, stomping, and jitterbugging that the hard-core rockers have let fall into neglect. "I love those old styles of dancing," Wethy explains, "but most people don't know how to dance that way anymore. That's what our music is needed for—to teach them." But on this night they are going to have to teach someone else—and a rock 'n roll drummer at that—how to keep their own playing in gear, something their own drummer's agile deftness had always enabled them to take for granted.

Conlin finally saunters in at 9:45 with a look on his face at once sheepish and defiant. But he is without his drums. Hildebrandt has volunteered to give him a ride back to his apartment to pick up his drum set, so it is nearly 10 p.m. before the rehearsal begins. The Persuaders begin to run through the material they expect to play at Rick's. They offer Conlin occasional instructions, but for the most part they leave him to his own devices. Rather than trying to force him to duplicate Russell's style, they seem to be offering him a space to fill in his own way. Conlin is able to catch on quickly, but through the first few numbers his playing is rather mechanical and tentative; correct but lacking fire. The Persuaders keep encouraging him—"That's fine," "Yeah, that'll do"—but they seem increasingly to be gauging merely what they'll have to settle for. Once they've assured themselves that he'll do, they begin to take Conlin for granted.

Surprisingly, this is when things begin to improve. Up to now the Persuaders have been playing with one eye on Conlin and one on each other, as if trying simultaneously to take the measure of this intruder and get each other's help in coping with him. Once that question has been settled, they start loosening up, each one getting caught up in the energy of his own performance, each to all appearances oblivious of the others.

All this is not lost on Conlin. His look gradually changes from one of wary coolness to the same look one finds on regular drummer Russell's face when the Persuaders are performing. He's got the best seat in the house, and he can't quite get over it. And as Russell always does, Conlin too begins to alternate between holding a steady beat while watching the others and plunging himself into the midst of this amazing circus. He is now playing with the rhythms instead of just executing them, and by quickening the tempo of one song, modulating the dynamics of another, and flourishing his punches on another, he is no longer just acquiescing to the Persuaders' music but is beginning to take a hand in reshaping it.

By the time midnight rolled around, Conlin had learned first-hand what listening and dancing audiences have been discovering for more than two years: the Blue Front Persuaders not only have as much fun as anyone you know, but their music spills over with more possibilities of good times than even their most energetic audiences can exhaust.



The Persuaders au naturel.

Posing before performing at last summer's art fair: (left to right) Bob Cantu, Marc Russell, Steve Wethy, Carl Hildebrandt, Charlie Tysklind.

The Persuaders originally called themselves the Contraband Blues Band. This name aptly expressed their sense of their music's outlaw status in relation to establishment tastes, but they weren't really a blues band, and they soon discovered that another group had already taken the name. "We were looking for something funky and disgusting, because that's the sort of band we were," Wethy recalls. "We used to hang out at the Delta Restaurant on State Street, and one day we finally noticed that what we were looking for was sitting right before our eyes. Nothing in town was as funky and disgusting, and yet cool at the same time, as the Blue Front—and I'm talking about its heyday, before the old man died, when magazines were piled up to the ceiling." They didn't want to call themselves simply the Blue Front because, as Wethy says, "it sounds too maize-and-bluish. It conjured up images

of Schembechler's front line—we had a plumber in the group at that time, and he was telling us about this huge wrench he used to turn the pipes. It was called a persuader. Just picture it—this huge monster of a tool persuading the little pipes to move where they should. We had our name!"

The Blue Front Persuaders don't attempt to seduce their audiences; they seem to be daring them not to join a party that's "funky and disgusting," yet cool. And the more various and suspecting the crowd, the funkier, the raunchier, and the cooler their performance becomes.

Such was the setting at the Graceful Arch stage on the first night of this summer's Art Fair. The audience consisted of die-hard fans and bewildered out-of-towners, young couples and parents with children perched on their shoulders, street-smart youths and silver-haired grandparents. Some had come to dance, some to listen, some to rest their

aching feet, and others merely to check out the crowd.

The Persuaders get the drop on this sort of audience simply by reflecting its motley confusion in the way they themselves look. The five musicians seem to have come out of different kinds of bands, even different eras. Outfitted in a sparkling grey, Forties-style suit and a floppy Fedora, Wethy seats himself at his piano and leans forward leeringly toward the audience, like a slightly demented Forties-hipster. Tysklind, in incredibly grungy jeans and a T-shirt, his black hair greased back, twitches his legs nervously and looks fixedly ahead from behind a menacing smile. Russell is perched at his drums as the last of the psychedelic satirists. He is wearing a dress shirt, tie, and sport coat beneath thick strands of glistening, hip-length hair and atop faded cut-offs and bare feet. Cantu wears a pinkish printed sport shirt and brand-new jeans. A serenely recountrified electric bluesman, he worries his guitar into tune. And Hildebrandt, in a white tunic shirt, dark slacks, and sandals, seems to be taking the part of a jazzman who's recently discovered the spiritual wonders of India.

They opened their set on a note of plaintive restlessness, with Cantu's version of the blues standard, "It's Later Than You Think," and then kicked up the tempo with two R&B instrumentals, the piano-based "Choo Choo Ch'Boogie" and the sax-led "Deacon's Hop." Then followed the cocaine rumba, "Up Your Nose," a Wethy original inspired, he jokingly claims, by an "eye-opening article in TV Guide."

After fifteen minutes of playing, the music has taken effect. The hard-core boogie-ers have clustered in front of the stage, while most of the crowd claps or sings along, but idiosyncratic dances keep erupting all over, from whirling dervish solo-dancers and pre-schoolers showing mom and dad their stuff to a few genuine jitterbuggers and a scattering of elderly couples, their arms locked, tapping their feet and swaying against each other.

It's an improbable family show, a strange sort of community sing. While most groups appeal to a feeling of generational and cultural solidarity in their audience, the Persuaders play to their audience's awareness that they really are a confused mixture of individuals. They appeal to a capacity for taking pleasure in differences, to a deep appetite for mixing it up.

If the Persuaders put on a family show, it's an R-rated, even an X-rated, family show—but it works. When Wethy breaks into his buoyantly salacious "Jelly Roll," it's the silver-haired grandmother who cheers him on the loudest.

The fun all started late in 1978 when Wethy invited Russell to bring his drums over to Wethy's house. The two had met through McKinley Properties, where both worked, Wethy as an electrician and Russell as a carpenter. As soon as they discovered their mutual in-

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terests in R&B, swing, bebop, and other music of the pre-rock era, they decided to get together. Wethy, who grew up in the Pontiac suburb of Lake Orion, had come to Ann Arbor as a U-M student and had dropped out after two years to pursue a musical career. He had been playing seriously with this music for a number of years, both exploring it on his own and jamming whenever he could with members of Ann Arbor's large population of "roots-rockers." Russell, who had come to Ann Arbor from Lansing the year before and had worked on a cattle ranch in Chelsea before taking a job with McKinley, was still into rock 'n roll drumming and knew this older music only as a fan. But neither of them had any professional musical experience—to speak of—only Wethy had ever been in a band.

Wethy and Russell clicked from the very start, and they decided to form a band. They were joined by Dennis Hack on electric guitar, Jeff Waugh on electric bass, and J.P. Purcell on harmonica. In these early months, the band rehearsed almost daily, working at building a repertoire of songs and at finding a cohesive sound.

One of these waiting, visiting musicians was Charlie Tysklind. Tysklind had gone to junior high with Wethy, and he had played guitar, bass, and sax in various bands while growing up. He had been turned on R&B by Fred Zalenka's show on WDET, and after high school he tried to put together an R&B band in Pontiac. Then a friend told him that there was a livelier blues scene in Ann Arbor, and he came here. He had played with a number of local groups that never made it when he happened onto one of the Persuaders' early rehearsal-parties. He had fun, and that was enough for him. As Wethy was driving him home, Tysklind announced that he was going to be in the band, and the Persuaders had a sax-player.

The group almost disintegrated last spring due to personality clashes and some members' discontent with the group's casual attitude toward commercial success. As a result, last May the Persuaders reduced their number to five and added Cantu and Hildebrandt to the trio of Wethy, Russell, and Tysklind, all of whom shared a concern for their professional advancement.

Cantu, an Adrian native who now lives with his wife and daughter in Ypsilanti, has been playing all sorts of music—rock, blues, R&B, country, and jazz—with all sorts of groups for the past fifteen years. In the late Sixties he played with Troy Shondell, a rock 'n roller whose one hit came in the early Sixties. In the late Seventies he toured the south with the ADC band, a black group managed by Otis Redding's widow. It recorded one of the last records released by Stax Records, the legendary Memphis soul label. Before joining the Persuaders, Cantu was playing with the Broadcasters, a Detroit rock 'n roll group which featured original material but never went anywhere and finally dissolved. Hildebrandt, son of an Ann Arbor pediatrician, is also the Persuaders' first acoustic bass-man. Like Wethy, he dropped out of U-M after two

years. He played five years with some of Ann Arbor's most successful and accomplished early rock/R&B performers—four years with Steve Nardella's old group, the Silvertones, and a year with Dick Siegel's Ministers of Melody—before returning to school last fall.

Cantu and Hildebrandt have both been with groups that have recorded and gone on tour—plateaus of success which have so far eluded the Persuaders. Since their initial performance on stage in front of Pizza Bob's at the 1979 Art Fair, the Persuaders have been Ann Arbor favorites, and in the past year or so they have been performing regularly in and around Detroit, with occasional dates in East Lansing, Traverse City, and other places throughout the state. But they seem to have stalled at this level of success, averaging three to four gigs a week for from \$250 to \$500 a night and clearing about \$7,000 a year per member, enough to pay rent and keep themselves fed but not really enough to live on. All of them rely on sources of income outside the group to support themselves: Wethy and Russell still do occasional work for McKinley Properties; Cantu manages the apartment complex he lives in while his wife runs a lingerie shop; Hildebrandt plays with the Bonnevilles, who have regrouped behind George Bedard, another ex-Silvertone; and Tysklind takes house-painting and other odd jobs, in addition to renting out the group's PA system, which he owns, to other groups.

There are a number of reasons for the group's failure to get past its initial local level of success. Some of the band members believe they need a manager—someone to handle their booking, and to make sure they get a steady flow of gigs before new audiences in new places.

They do most of their own booking now, but it's something to which they give somewhat erratic and disorganized attention: they were idle for scattered patches of the summer simply because no one had bothered to set anything up. And they need someone to market them. The Persuaders believe their music has real commercial potential, but they acknowledge that most of their audiences, especially outside Ann Arbor, don't know quite what to make of them. Are they a rock band that's somehow just misplaced the beat? Is this jazz? Are they pulling our legs?

One reason the Persuaders don't have a manager is that they can't afford anyone who has the kind of business skill and promotional savvy it would take to do them any good. What they need is not just a manager but a backer, too, especially in order to make a record. They have received a number of offers from small companies to record some of their original material, but only at the unacceptable cost of giving up all rights to the material. Tysklind talks about taking out a loan this fall to finance a recording session, but some members of the group question the value of making a record that will receive only regional distribution.

These are all serious obstacles, but they aren't by any means insurmount-

able. Other groups, many with far less to offer, have managed to surmount them. The Persuaders could have attained more success than they have if they had really wanted to. But to an important degree they don't yet want more than they presently have. The frequent personnel changes have a lot to do with this. "Every time we get to where we feel ready to record," Tysklind explains, "there's a change, and we want to wait." And although the Persuaders in their present lineup seem more comfortable with each other and more confident in themselves than ever before, there is a real likelihood that more changes will have to be made before their identity finally stabilizes. For one thing, they would like to add another horn-player but can't afford to. More seriously, Hildebrandt, who did not enjoy his one experience with touring while with the Silvertones and has tired of the uncertainties of a musician's lifestyle, made it clear when he was hired that he intended to finish school and pursue a career outside of music. Wethy still has hopes of persuading him to change his mind when the time comes, but meanwhile, no one is counting on it.

Whether it's a permanent arrangement or not, the new, downsized lineup does give their sound a tighter, cleaner fit, and the addition of Cantu's subdued but tasty virtuosity and Hildebrandt's cannily responsive thunder complements the raucous freedom of the group's central trio.

The present group also makes a more cohesive unit offstage. Their musical interests are compatible yet different enough so that each member brings something fresh to the group's sound and repertoire. They do seem to be, as they claim, a remarkably democratic outfit. Each one asserts himself freely whenever he has something to say, from arguing for a change in an arrangement to offering new material. Wethy has written all of the band's original material, but the final form of most of his songs was worked out in collaboration with the rest of the group. The group even seems to be on the verge of a creative explosion. Wethy is writing more songs himself, and he is writing others with Russell and others with Hildebrandt. Cantu and Tysklind are working on their own songs. All this is in preparation for an October unveiling of "Blue Wave," the Persuaders' latest term for their self-mocking plans to kidnap musical audiences.

The Persuaders haven't gotten further than they have, finally, because they're still sorting out where they are going. They're still having fun learning about the older music of their roots and the new music they are making from it. "We've got ambitions, and we get impatient," Wethy admits, "but we know we have a little more work to do. Except for Carl, we all want to play music for a living. We want to be stars—or at least live comfortably and be respected for what we do. There's a place for us, and we're going to get it. But right now, we're still in preparation, a local thing under wraps. We're not ready to go any faster than we are now." □

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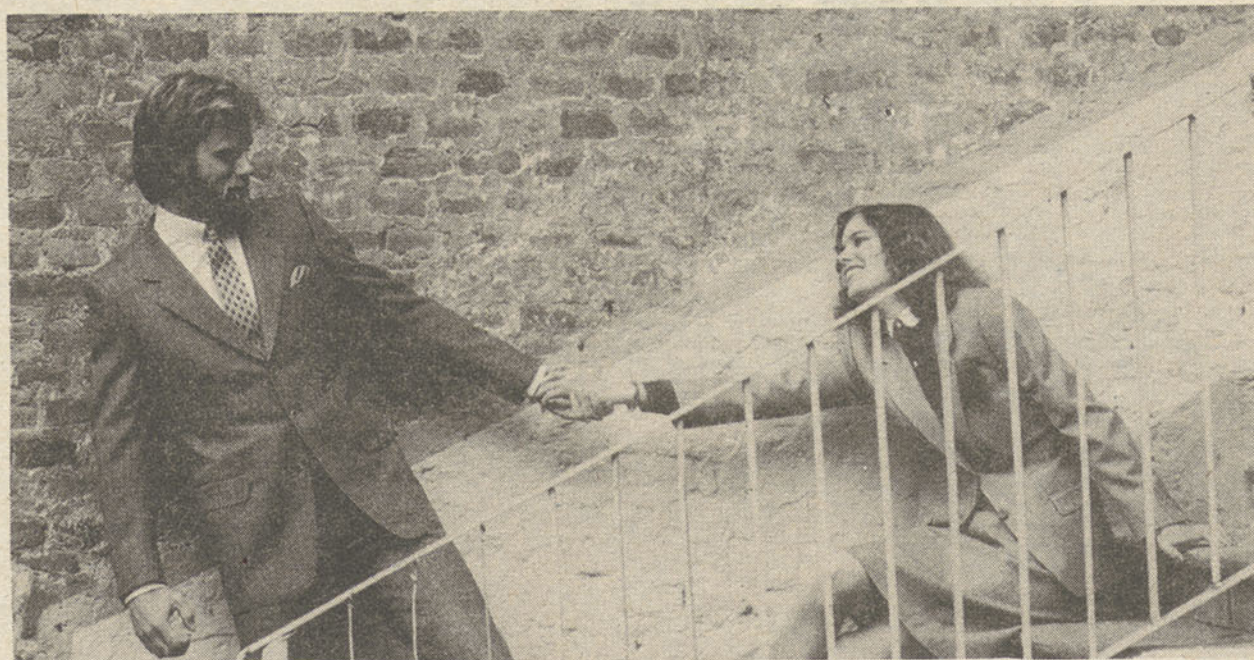
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On the next two pages . . .



A Birdseye View

Birdseye views were a short-lived American publishing phenomenon of the nineteenth century. Variations of such city views have been familiar since Renaissance times—mainly in Europe, and usually from a much lower perspective not permitting depiction of actual streets. But the Golden Age of true birdseye views occurred in the northeastern and midwestern United States between the Civil War and 1890.

Lithography (printing from an image drawn with a grease pencil on stone) had become an affordable and popular form of decorative printmaking. After the Civil War, lithographed panoramic views achieved widespread popularity in the newly prosperous and civic-minded towns of the Middle West and Northeast. Hung on the walls, they enabled their owners to point out to guests their own property, familiar haunts, major public buildings and landscape features. Promoters of real estate and railroads used panoramic views in their sales efforts.

An Ann Arbor resident who had the 1880 panorama could note with pride, for instance, the tree-shaded courthouse square at Main and Huron and the up-to-date new courthouse, completed just two years before. Up on State Street was the biggest building in town, the U-M's University Hall with its massive dome. Its three-story wings were much older than the main section. They had been the University's original classroom-dormitory buildings, Mason and Haven Halls, built in the 1840s. Other noteworthy campus features are the Diag's trees, planted some twenty years earlier by Professor Andrew White, who had since become Cornell's beloved first president; the Chemical Laboratory (which survives as the Economics Building today); and the four original 1840 professors' houses on North and South Universities. By 1880 the houses on North University had been converted and expanded into the Allopathic (regular medicine) and Homeopathic Hospitals. Only the President's House on South University remained a residence. The

house next to it (replaced by the Clements Library) was the Dental College.

In 1880 the U-M campus had not expanded beyond the original forty-acre site, then as now traversed by the Diagonal Walk. Professor Winchell's landmark octagon house stood proudly on the present site of Hill Auditorium. A small commercial district was just beginning to emerge on State at North University.

Ann Arbor's main commercial district extended from North Main at Catherine down to Liberty. The area past Liberty and west of Ashley (then still known as Second Street) was still residential. Across the river, the business blocks and factories of Lower Town still bespoke its faded promise as a center of commerce and industry.

Clearly Ann Arbor had lots of room for growth in 1880. Out Washtenaw past Orleans (the old name for the part of South University that did not abut the campus) were suburban estates. Hill Street was virtually undeveloped. The low area along Glen was still a favored place to dig for fieldstone for basement foundations. The west side's low-lying creek valleys were also vacant, most likely used as gardens for the substantial houses built up on the ridges. Large open spaces remained in the heart of town—for instance, in the interior of the block bounded by Liberty, Fifth, William, and Division. That area today is the big parking lot by the public library. In 1880 Junius Beal's big house that the library replaced was just two decades old.

Many street names were different in 1880. The numbered streets went up to Fourteenth, with some irregularities. The newer west side numbered streets were distinguished by the prefix "West." Some streets now considered old hadn't been laid out at all. West Washington, for example, was undeveloped west of the Ann Arbor Railroad tracts, and the tracks themselves were new.

Some of Ann Arbor's diverse industries are noted on the map, though the numbers are often hard to read. Henry

Krause's tannery on West Second can be seen; the Chrysler Introl factory stands there today. (Krause's son went west to found the company that makes and sells Hush-Puppy shoes around the world.) Names of other prominent establishments, like the Western Brewery on Fourth Street and the baths on Mann Street (now called North Seventh) were omitted, most likely because their owners didn't contribute to the subscription campaign.

Each birdseye view was fundamentally a commercial venture. An artist-salesman, or a team of an artist and an advance man, would come to town and canvass for subscriptions among businesspeople and civic leaders. After determining that enough views could be sold to make the venture profitable, the artist would start work on the map. Typically maps sold for \$3, and editions of two hundred to five hundred were common. Having determined his point of view, the artist would lay out the topographical base drawing with the street layout. Each day he would go out and make quick sketches of buildings, then draw them on the master drawing in his rented quarters. From initial canvassing to publication, a map could take up to six months.

The birdseye view artists led a life of nearly constant travel, but the best and most well-known, such as Thaddeus Fowler and Oakley Bailey, approached their work with dedication and professional pride and persisted in their calling long after it peaked in the 1880s. Publication of birdseye views fell off sharply after 1890, partly as the fashion waned, partly as a result of competition from photoengraving.

Beck and Pauli's 1880 view of Ann Arbor has been reprinted by Historic Urban Plans of Ithaca, New York, and is available in a high-quality print on cream stock for \$15 at Borders Book Shop. For \$2.50, a cruder but still readable reproduction on bond paper could be obtained at Great Copy.

—Mary Hunt and John Woodford

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5. A. A. & T. R. R. Depot.
6. Cemetery.

SCHOOLS.

7. Union School.
8. First Ward.
9. Second Ward.
10. Third Ward.
11. Fourth Ward.
12. Fifth Ward.
- X German School.

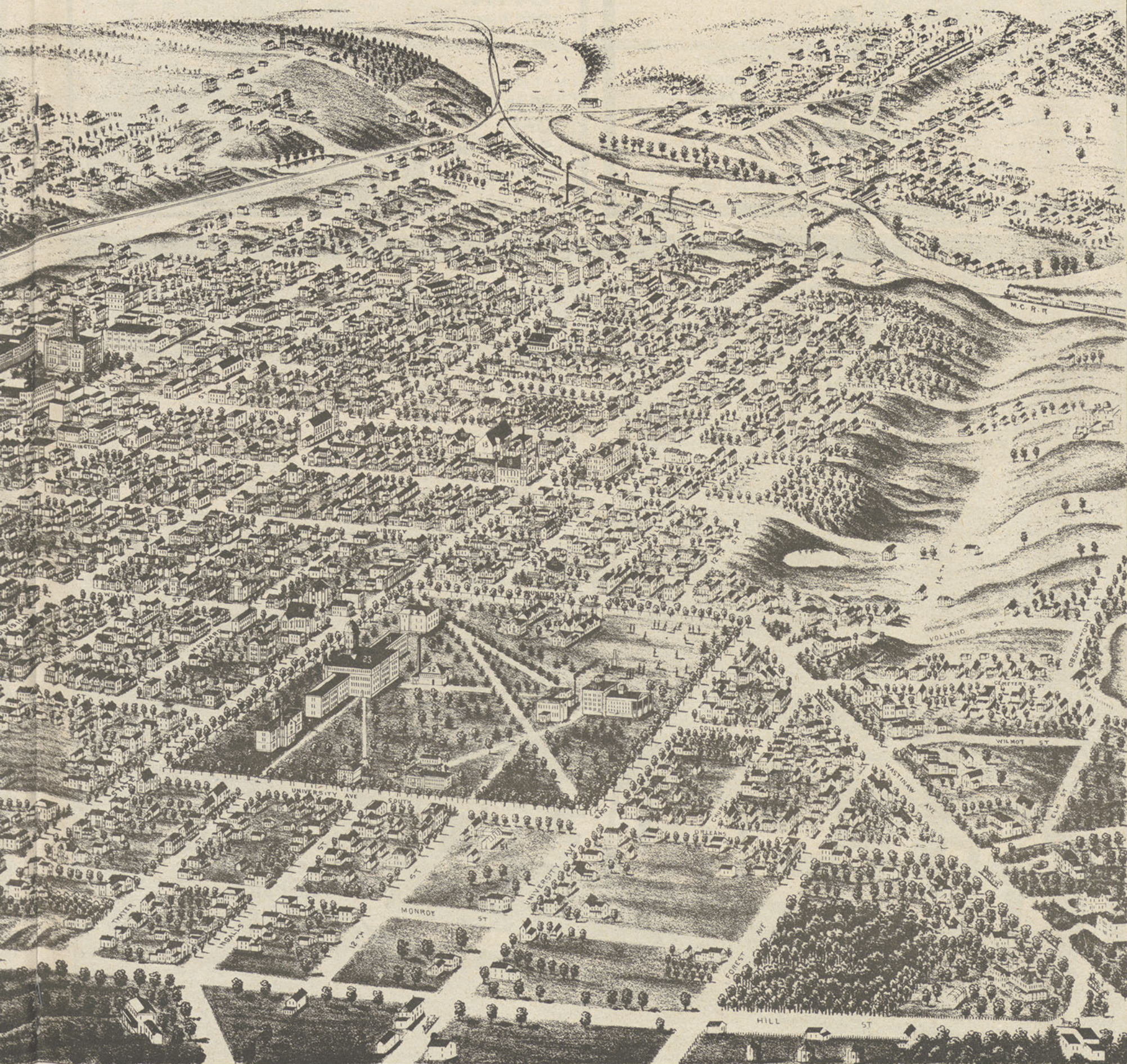
CHURCHES.

13. Baptist.
14. Congregational.
15. Episcopal.
16. Evangelical.
17. Lutheran.
18. Methodist.
19. German Methodist.
20. Presbyterian.
21. R. Catholic.
22. Universalist.

PUB BY J.J. STONER, MADISON, WIS.

A N N A

PANORAMIC VIEW OF
WASHTENAW CO. MIC



BECK & PAULY LITH. MILWAUKEE, WIS.

UNIVERSITIES OF MICHIGAN.

23. University Hall.
24. Department of Law.
25. Department of Medicine and Surgery.
26. Hospital—Alopathic.
27. Homoeopathic Medical College and Hospital.
28. Chemical Laboratory.
29. Dental College.
30. Museum of Science.
31. Museum of Art and History.
32. Boiler House.
33. Astronomical Observatory.
34. Presidents House.
35. Steam Carpenter's Shop.

36. Carriage & Sleigh Factory, C. Walker & Bros., Prop.
37. Carriage & Sleigh Fact'y, B. F. Arksey, Prop.
38. " " " " A. R. Schmidt, "
39. Sash, Door & Blind Fact'y, Luick Bros., Prop.
40. " " " " H. Krapf, Prop.
41. Cabinet Fact'y, Rauschenberger & Co., Prop.
42. Triumph Wind Mill Factory, A. M. Bodwell, Prop.
43. Soap and Potash Factory, A. Birk, Prop.
44. Tannery, J. Heinzman & Son, Prop.
45. " " " " Henry Krause, Prop.
46. Ferdon Lumber Yard, Jas. Tolbert, Prop.
47. Marble Yard, Anton Eisela, Prop.
48. Cook House, C. H. & F. W. Jewell, Prop.
49. Hotel.
50. Agricultural Ware House, M. Rogers, Prop.
51. Green House, Cousins & Hall, Prop.
52. " " " " Jas. Toms, Prop.

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Tax Free Interest on deposits of \$500 or more

Savers are finally getting a break! Starting October 1, you and your spouse can earn up to \$2,000 in interest completely exempt from federal income taxes. This opportunity is possible only with a new All-Savers Certificate, and it's available at National Bank & Trust, of course.

Think of it. You won't have to pay federal tax on the interest you earn this year, next year, or ever. That makes a big difference in your real return—the amount of interest you keep after taxes.

The table above shows what kind of yield you would have to receive on an ordinary, taxable investment to equal your net return on an All-Savers Certificate.

If your family income is:	Your tax bracket probably is:	You'd need this yield on your deposit to net the same 12.61% All-Savers Tax-Free yield:
\$25,000	27%	17.27%
\$30,000	31%	18.28%
\$35,000	36%	19.70%
\$45,000	42%	21.74%
\$60,000	48%	24.25%

This table provides an example of a married couple filing jointly with typical deductions. Based on estimated 1981 tax tables. All-Savers 12.61% yield available October 1, 2 and 3. This is the highest legal yield payable by any financial institution on All-Savers Certificates.

Best of all, you don't have to be a big investor to take advantage of this savings plan, because the minimum deposit is just \$500. Of course, you may want to invest more. As a single person, you can earn up to \$1,000 in interest, tax-free. For a married couple filing jointly, the limit is \$2,000.

The interest rate changes every four weeks, but the rate at which you open your certificate is fixed for the full 12-month term.

Our Hotline is open!

If you have any questions about how an All-Savers Certificate can benefit you, just call us anytime, day or night, on our new

All-Savers Information Hotline,
at 995-8116.

Between 8:30 a.m. and 5:00 p.m., Monday through Friday, a knowledgeable NBT savings counselor will be there to answer your specific questions. After hours, you'll hear a message that provides the basic facts about All-Savers.

And as always, you're welcome to come in to any NBT office for personal assistance with your financial planning. We'd like to show you how an All-Savers Certificate can be a definite advantage in reaching your savings goals.

Attention: Holders of Money Market Certificates

To take advantage of these tax benefits as soon as possible, you can "roll over" your NBT Money Market Certificate into an All-Savers Certificate without incurring an interest penalty—even before maturity.

Ask us for details.

Federal regulations require that early withdrawals of All-Savers Certificates will be subject to a substantial penalty, and will result in loss of tax benefits. NBT All-Savers Certificates will be subject to changes in federal regulations.

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E. Huron River Dr. at Clark Rd. • E. Packard at Stadium • Washtenaw at Pittsfield Blvd.
Plymouth Rd. at Green Rd. • Westgate Shopping Center • Milan: 9 Wabash and 541 W. Main

CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for November events should arrive by Oct. 16. All material received by October 14 will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

ANNIE'S DUGOUT, 2324 Dexter, 665-8644.

Live entertainment Saturday nights, possibly Friday too. Various types of music from rock to folk. No cover, no dancing. OCT. 3: **Footloose**. Versatile, good-time country and jazz-tinged bluegrass. Their second LP, "Country in the City," is very good. OCT. 10, 17, 24 & 31: To be announced.

THE APARTMENT, 2200 Fuller, 769-4060.

Big-screen TV and video games, Mon.-Sat. Opens at noon Sat., for sporting events especially. Discontinued live music: aims to become a "jock bar." Located in the Huron Towers complex near North Campus.

ARBOR VALLEY INN, 2800 Jackson, 769-0700.

Live music Wed.-Sat. No cover, dancing & dining. EVERY WED.-SAT.: **Midnight Riders**. Danceable country, easy listening and pop from a group that has made several tours for Hilton and Sheraton hotels.

THE ARK, 1451 Hill, 761-1451.

The best place in the state to catch folk music from the U.S., the British Isles, and beyond. A living-room atmosphere with hot popcorn and coffee provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. Cover. OCT. 2-3: **The Madcat/Brubeck Band**. Peter "Madcat" Ruth is among the very finest harmonica players anywhere. His style incorporates blues, jazz and folk. With Jason Boekeloo on bass and Dan Brubeck on drums. OCT. 6: **Norman & Nancy Blake & James Bryan**. Chamber bluegrass by the "Rising Fawn Ensemble." OCT. 9-10: **Dolores Keane, John Faulkner & Eamonn Curran**. From Ireland. Pipes, concertina, bouzouki, vocals. OCT. 13: **Rosalie Sorrels**. One of the finest and most credible interpreters of traditional songs and author of sardonic, memorable originals like "Always a Lady." OCT. 15: **Songwriters' Night**. 4 local singer/songwriters to be chosen from the best performers at Open Mike Night. OCT. 16-17: **Michael Cooney**. 12-string & 6-string guitar, banjo, concertina—a one-man folk festival. OCT. 18: **Footloose**. See Annie's OCT. 21: **Ewan MacColl and Peggy Seeger**. See Events.

OCT. 22: **Rich & Maureen Del Grosso**. American & British good-time music. OCT. 23-24: **Friends of Fiddlers Green**. 6 storytellers from Scotland—loud songs and low humor. OCT. 25: **Martin Carthy**. Virtuoso guitar from England. OCT. 29: **Spaelimenniner i Hoyldolum**. 4-piece Swedish band includes a key fiddle. OCT. 30-31: **Claudia Schmidt**. Singer accompanies herself on dulcimer, guitar, pianolin and bowed psaltery. EVERY WED.: **Open Mike Night**. All local performers welcome.

THE ARMADILLO, 2789 Washtenaw, 434-2230.

Live country music, Wed.-Sat. Free country & western dance lessons every Wed. Cover, dancing. EVERY WED.-SAT.: **Ivan Buzzard Band**. Modern country music. OCT. 4: **Country & Western Jamboree**. See Events.

AURA INN, 11275 Pleasant Lake, 428-7993.

The lakeside tavern is changing its musical fare from hard-core rock to music for everyone. Cover, dancing. EVERY FRI.-SAT.: To be announced.

THE BALCONY, 1250 Washtenaw, 971-1100.

Upstairs lounge at the Crystal House Motel. Live music Wed.-Sat. Cover, dancing. OCT. 1-3: **Whiz Kids**. Top-40 rock. OCT. 7-10: **Emerald City**. 60's & 70's rock. OCT. 14-17 & 21-24: **Bones**. Top-40 rock. OCT. 28-31: **Tracer**. Top-40 rock from Windsor.

BIG DADDY'S DEN, 107 W. Michigan, Saline, 429-5407

Live music Fri.-Sat. Dancing, cover. OCT. 2-3, 9-10 & 16-17: **CC and Company**. Top-40 rock. OCT. 23-24: **Pyramid**. Top-40. OCT. 30-31: To be announced.

BIMBO'S, 114 E. Washington, 665-3231.

Cover, dancing Thurs. only. EVERY THURS.: **Downtown Revue**. 50's-60's rock. EVERY FRI.-SAT.: **Gaslighters**. Dixieland sing-along band.



Ewan MacColl and Peggy Seeger at The Ark, Wed., Oct. 21.

BLIND PIG, 208 S. First, 996-8555.

Live jazz, folk and rock. Cover, no dancing. OCT. 2-3: **Steve Nardella**. Old-fashioned, new-spirited rockabilly by the Detroit area's most popular (and skillful) practitioners. With George Bedard on guitar and Mark "Mr. B" Braun on piano. OCT. 5: **Boogie Woogie Red**. Authentic old boogie blues piano and vocals. Occasional guest drop-ins. OCT. 9-10: **McDuff**. Uptown, new-styled blues and R&B from Grand Rapids features female lead singer. OCT. 12: **Larry Manderville Trio**. Manderville plays piano with an intensity that is both sweet and gutsy. OCT. 16-17: **The Urbations**. Terrific boogie R&B and early rock 'n roll. One of the most entertaining bands in the Detroit metro area. OCT. 19: **George Bedard and the Bonnevilles**. Features old-time country music, with Blue Front Persuaders' bassist Karl Hildebrandt and Telluride Cowboys' pedal steel player Mark O'Boyle. OCT. 23-24: **John Mooney**. Convincing traditional delta blues. OCT. 26: **Boogie Woogie Red**. See above. OCT. 30-31: **Dick Siegel and the Ministers of Melody**. Scalding hot R&B, modern-styled early rockers,

and original hits like "Downsize Blues" and "What Would Brando Do?" A new single, "Beware America," due out this month.

COUNT OF ANTIPASTO, 1140 S. University, 668-8411

Live music recently discontinued. FRI.-SAT. Now Solid Gold Night: DJ with 50's-60's favorites, requests. No cover, no dancing.

THE DOWN UNDER, 117 E. Main, Manchester, 428-7000.

Small, informal listening room downstairs from the Black Sheep Tavern. Live music Fri.-Sat. EVERY FRI.: **David Menefee**. Country guitar and fiddle. Jam sessions frequently develop. EVERY SAT.: **Connie Huber and Steve Moebs**. Soft yet powerful folkish duo performing mostly original material.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.-Sat. No cover, no dancing. Entertainment prices for liquor after 9 p.m. EVERY MON.: **Kevin O'Connell**. Superb solo pianist. EVERY TUES.: **Ron Brooks Trio**. Larry Bell on drum and Kevin O'Connell on piano with Brooks, the best bassist in the state. OCT. 2-3: **Mike Grace Trio**. OCT. 9-10: **Larry Manderville Trio**. See Blind Pig. OCT. 16-17: **Howard White Trio**. A collage of different rhythms—enough to make you wish The Earle still had dancing. OCT. 23-24: **Joe Summers Trio**. OCT. 30-31: To be announced.

ENTERTAINMENT WORLD, 1405 Ecorse, Ypsilanti, 485-4220.

Cover (Fri.-Sat. only), dancing. EVERY WED.-SUN.: **The Redeye Band**. Outlaw country music from the permanent house band.

THE HABITAT, 3050 Jackson, 665-3636.

Lounge at Weber's Restaurant. Solo piano by Art Stephan during daily happy hour. No cover, dancing. EVERY TUES.-SAT.: **Pegasus**. Contemporary easy-listening trio with female vocalist.

THE HEIDELBERG, 215 N. Main, 663-7758.

Live music Thurs.-Sat. in the ratskeller; German band & dancing Sat. in the Wein Room. EVERY THURS.-SAT.: **Mustard's Retreat**. Guitarists Michael Hough and David Tanelvich sing and play varied folk, blues and rock tunes, including some originals. Frequent additions of dulcimer, harmonica, or electric bass.

THE HILL, 50 E. North Territorial (at US 23), 665-3967.

Cover, dancing. EVERY FRI.-SAT.: **Tate**. Exceptional country, bluegrass, and blues band fronted by Terry and Jim Tate.

KING'S ARMS PUB, 118 E. Washington, 663-9757.

Bimbo's intimate pub. Light rock/easy-listening solos and duos. EVERY THURS.-SAT.: **Mark Northey**.

MINGLES, 2900 Jackson, 665-4444.

Holiday Inn West Bank Lounge. THURS.-SAT. Disco. Dancing, no cover.

MR. FLOOD'S PARTY, 120 W. Liberty, 995-2132.

This Ann Arbor institution was resurrected under new ownership in mid-September after a year's absence. The Tiffany lamps are back and so is the music, booked by Flood's founder Ned Duke. Cover (except Mon.-Tues., Fri. afternoons, and Oct. 11 & 25), no dancing. OCT. 1-3: **Dick Siegel and the Ministers of Melody**. See Blind Pig. OCT. 4 & 18: **George Bedard and the Bonnevilles**. See Blind Pig. OCT. 5 & 19: **Mike Smith**. Country, folk & western swing. OCT. 6 & 20: **Eric Glatz**. Blues & folk. OCT. 7, 15-17 & 21: **Steve Newhouse and White Line Fever**. The ever-funky Newhouse with his new band were on hand to re-open Flood's.



Footloose

announces their second album **COUNTRY IN THE CITY** available at record stores and at these performances: SATURDAY, OCTOBER 3 ANNIE'S DUGOUT SATURDAY, OCTOBER 10 STAR BAR SUNDAY, OCTOBER 18 THE ARK

COMMUNITY ACCESS:

A PERSPECTIVE FOR THE PRESENT

a Central States Regional Conference of the National Federation of Local Cable Programmers

OCTOBER 30 & 31



call: Ann Arbor Community Access Television 769-7422



OCTOBER

The Blind Pig 208 S. First, Ann Arbor 996-8585

S	Mon.	Tu	W	Th	Fri.	Sat.
				1	2	3
	Larry Manderville Trio				Steve Nardella Band	
4		5	6	7	8	9
		Boogie Woogie Red				McDuff
11	12	13	14	15	16	17
	Larry Manderville Trio				Urbations	
18	19	20	21	22	23	24
	George Bedard & the Bonnevilles				John Mooney	
25	26	27	28	29	30	31
	Boogie Woogie Red				Dick Siegel & the Ministers of Melody	



For current or additional information, please call 662-8848 or 668-8480.

CLASSIC FILM THEATRE AT THE MICHIGAN

603 E. Liberty

Admission \$2.00
Children under 12 - \$1.00
No extra charge for double features.

Thurs., Oct. 1/4, 7, 9:45

LOLITA

(Stanley Kubrick, 1962)

Fri., Oct. 2/5, 9

FOUL PLAY

(Colin Higgins, 1978)

7, 11

ANIMAL HOUSE

(John Landis, 1978)

Sat., Oct. 3/ 1:30, 5:15, 9

HAROLD AND MAUDE

(Hal Ashby, 1971)

3:15, 7, 10:45

THE KING OF HEARTS

(Philippe de Broca, 1967)

Sun., Oct. 4/5, 7, 9

WOMAN OF THE YEAR

(George Stevens, 1942)

Mon., Oct. 5/4, 7, 9

DIAL M FOR MURDER

(Alfred Hitchcock, 1954)

Tues., Oct. 6/3, 7

FOOTLIGHT PARADE

(Lloyd Bacon, 1933)

5, 9

42ND STREET

(Lloyd Bacon, 1933)

Wed., Oct. 7/4, 7:30

REDBEARD

(Akira Kurosawa, 1965)

Thurs., Oct. 8/3, 7

ONE FLEW OVER THE CUCKOO'S NEST

(Milos Forman, 1976)

5:15, 9:15

CARNAL KNOWLEDGE

(Mike Nichols, 1971)

Fri., Oct. 9/5, 8:45

A DAY AT THE RACES

(Sam Wood, 1937)

continued in next column

7, 10:45

A NIGHT AT THE OPERA

(Sam Wood, 1935)

Sun., Oct. 11/5, 7, 9

AFRICAN QUEEN

(John Huston, 1951)

Mon., Oct. 12/4, 7, 9:30

LITTLE BIG MAN

(Arthur Penn, 1970)

Tues., Oct. 13/4, 7, 9:45

RICHARD III

(Laurence Olivier, 1956)

Wed., Oct. 14/3, 7

FAHRENHEIT 451

(Francois Truffaut, 1966)

5, 9

JULES AND JIM

(Francois Truffaut, 1961)

Thurs., Oct. 15/3:30, 7

THE LAST DETAIL

(Hal Ashby, 1973)

5:15, 9

FIVE EASY PIECES

(Bob Rafelson, 1970)

Tues., Oct. 27/4, 7, 9:45

WEST SIDE STORY

(Robert Wise, 1961)

Wed., Oct. 28/4, 7, 9

THRONE OF BLOOD

(Akira Kurosawa, 1957)

Thurs., Oct. 29/7:30 only

BIRTH OF A NATION

(D. W. Griffith, 1915)

featuring Dennis James at the organ
admission: \$3.00

Fri., Oct. 30/3, 6, 9, 12 midnight

BABY SNAKES

(Frank Zappa, 1980)

Midwest Premiere
admission: \$3.00

CALENDAR /continued

OCT. 8-10, 14 & 28: Don Tapert and the 2nd Avenue Band. Blues that rocks with a solid lead guitar. OCT. 11 & 25: Don Tapert. Solo blues. OCT. 12 & 26: Steve Newhouse. Solo blues funk. OCT. 13 & 27: Bill Hodgson. Blues. OCT. 22: Stark Raving Revue. Blues, rock and jazz originals and favorites. OCT. 23-24: Jimmie Stagger. Grand Rapids blues band new to Ann Arbor. OCT. 29-31: Tate. See The Hill.

MR. MIKE'S LOUNGE, 1425 Ecorse, Ypsilanti, 483-0010.

No cover, dancing. EVERY THURS.-SAT.: Riff City Ramblers. Contemporary country & western.



Don Tapert at Mr. Flood's Party, Oct. 11 and 25.

MOUNTAIN JACK'S, 305 S. Maple, 665-1133.

Live music, Mon.-Sat. Dancing, no cover. EVERY MON.-SAT.: Top-40 band to be announced.

O'BRIEN'S PUB, 205 W. Michigan Ave., Ypsilanti, 485-4990.

Dancing, no cover. EVERY THURS.-SAT.: Thin Air. 5-piece top-40 rock with female vocalist.

OLD TOWN, 120 W. Liberty, 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.

PRETZEL BELL, 120 E. Liberty, 761-1470.

Live bluegrass weekends only (and probably not on football Saturdays). Cover, no dancing. EVERY FRI.-SAT.: RFD Boys. Authentic bluegrass string music.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Campus-area club featuring live music seven nights a week. Cover, dancing. OCT. 1: The Falcons. Lively R&B to rock. Fronted by ex-Blue Front Persuaders guitarist Dennis Hack. OCT. 2-3: To be announced. OCT. 4: Ragnar Kvaran. Fast, hard-driving rock. OCT. 5: Dick Siegel and the Ministers of Melody. See Blind Pig. OCT. 6: Emerald City. See the Balcony. OCT. 7: The Nighthawks. See Events. OCT. 8: Steve Nardella. See Blind Pig. OCT. 9-10: Blue Front Persuaders. High-energized and looser than loose, the Persuaders are a swing-styled R&B band featuring interpretations of R&B classics from Louis Jordan to early Ray Charles and funky originals like "Do the Pup" and "Up Your Nose." OCT. 11: WRIF Radio "Best of Ann Arbor" Showcase. Performers to be announced. First of a monthly series to benefit PIRGIM. There are plans for an album from the series for the spring. OCT. 12: George Bedard and the Bonnevilles. See Blind Pig. OCT. 13: Streetlight Knights. Blues/rock punctuated with English Ska. OCT. 14: Big Twist and the Mellow Fellows. See Events. OCT. 15: 1-2-3-Go! Light-hearted rock and pop. OCT. 16-17: Dick Siegel and the Ministers of Melody. See Blind Pig. OCT. 18: Confessions. 4-piece tough rock band plays an odd assortment of covers from Led Zeppelin to Elvis Costello. OCT. 19: Newhouse-Simmons Band. OCT. 20: Flexibles. Disco-inspired funk. Martin Simmon, keyboards, and Everett Armstrong, bass, of Newhouse-Simmons are sitting in for this gig. OCT. 21: Taj Mahal. See Events. OCT. 22: Sailcatz. The 6-piece version of this blues/rock band, with J. P. Purcell and Steven Dreyfuss, will probably have its own name by this date. OCT. 23-24: I-Tal. Americanized reggae from Cleveland. Opened for Peter Tosh at Hill in September. OCT. 25: The

Other Band. New-wave power trio that's decidedly anti-pop in its approach (i.e., it uses odd chord changes but remains danceable). OCT. 26: Blue Front Persuaders. See above. OCT. 27: Black Market. Reggae. OCT. 28: Footloose. See Annie's. OCT. 29: Chicago Pete and the Detroiters. 6-piece veteran soul-flavored R&B band. OCT. 31: Albert Collins. Blues.

SECOND CHANCE, 516 E. Liberty, 994-5350.

Ann Arbor's premiere rock 'n' roll club. Live music seven nights a week consists for the most part of professional top-40 cover bands. Occasional concerts by national and international rock 'n' roll groups. OCT. 1-4: Moriah. Top-40 cover band. OCT. 5: The Ramones. See Events. OCT. 6: Reggae band to be announced. OCT. 7-11: Mariner. One of the area's most popular top-40 bands. Veterans of a successful big-auditorium Japanese tour. OCT. 12: To be announced. OCT. 13: The Heartbreakers. New Wave band with former New York Dolls member Johnny Thunder. OCT. 14-15: To be announced. OCT. 16-18: Tight. Top-40 rock. OCT. 19: To be announced. OCT. 20: Force. A Michigan-through-Florida touring rock band with some high-energized originals. OCT. 21-25: The White Raven. 50's-60's show band with the former lead singer of Dr. Bop and the Headliners. OCT. 26-27: To be announced. OCT. 28-31: Giveaway. Top-40 rock and some originals.

SMUGGLERS' INN, 3150 S. Boardwalk (near Briarwood), 668-1545.

Live music, Tues.-Sat. Dancing, no cover. OCT. 1-3 & 6-10: Mr. Jay. Top-40 rock. OCT. 13-17, 20-24 & 27-31: Emerald City. See The Balcony.

STAGE DOOR, 300 S. Thayer, 769-2200.

Trying out different sorts of music—folk, jazz, classical, even comedy—on a rebuilt stage. Cover usually, no dancing. EVERY WED.-SAT.: To be announced.



Taj Mahal at Rick's, Wed., Oct. 21.

STAR BAR, 109 N. Main, 769-0109.

Live music Tues. and Thurs.-Sat. Cover, dancing. OCT. 7 & 21: Reggae Night with DJ's Michael Kremen and Brian Tomsic. OCT. 14 & 28: Maximum Modern Music. Funk, new wave and reggae dance party with DJ Michael Kremen. Live music schedule not available.

SUDS FACTORY, 737 N. Huron, Ypsilanti, 485-0240.

Live rock seven nights a week. Largest lighted dance floor in the area. Cover. OCT. 1: Teezer. Originals and top-40 covers. OCT. 2-3: Almighty Strut. Heavy-metal originals. Voted Detroit's top bar band in a 1980 media poll. OCT. 4-7: To be announced. OCT. 8-10: The Automatix. Motown-oriented rock. OCT. 11-14: To be announced. OCT. 15-17: Majesty. Detroit-based top-40 band. OCT. 22-24: Mariner. See Second Chance. OCT. 25-31: To be announced.

TC'S SPEAKEASY, 207 W. Michigan, Ypsilanti, 483-4470.

Dancing, no cover. EVERY WED.-SUN.: Ty Cool and Pam Wallace. Country rock duo mixes current and older hits.

T.R.'S, 2065 Golfside, Ypsilanti, 434-7230.

Dancing, no cover. EVERY MON.-SAT.: Two Timing. Easy listening country rock.

WINSTON'S PUB, 3600 Plymouth, 769-9400.

Win Schuler's lounge. Live music, Wed.-Sat. No

cover, no dancing. OCT. 1-3 & 7-10: Shirley & Company. Shirley Simpson plays piano and sings standards and contemporary ballads. With bass backing. OCT. 14-17 & 21-24: JoAnn Martin. Martin plays piano and sings a wide range of show tunes and standards. OCT. 28-31: To be announced.

EVENTS

★ denotes no admission charged.

FILM LOCATION ABBREVIATIONS

AH-A—Angell Hall, Auditorium A. MLB 3[4]—Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. Mich.—Michigan Theater, Liberty at Maynard. Nat. Sci.—Natural Sciences Building, North University across from Ingalls. Old A&D—Lorch Hall (Old Architecture Building at Tappan and Monroe). Rm 100 HH—Room 100 Hutchins Hall, Law School, State and Monroe. SA—Strong Auditorium, EMU Campus.

FILM SOCIETIES INFORMATION

Tickets \$2 (children, \$1). \$3 double features, unless otherwise noted.

Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—769-7787. Classic Film Theatre (CFT)—no additional charge for double features, 668-8480. Cinema Guild (CG)—Monday is 2-for-1 night, 662-8871, 994-0027. CLC Cinema—487-3045. Cinema 2 (C2)—665-4626. Gargoyle (GAR)—\$1.50, 763-2194. Mediatrix (MED)—763-1107. Michigan Community Theater Foundation (MCTF)—\$2 (Students, senior citizens and MCTF members, \$1). Series ticket (23 movies) \$20 (Students, senior citizens, and MCTF members, \$12), 668-8480.

Warning: Film schedules subject to last minute changes.



REEL LIFE IN ANN ARBOR Film Highlights for October by Richard Meisler

"Abel Gance: The Charm of Dynamite" (Kevin Brownlow, 1968)

October 4, Lorch Hall, 7 p.m.

"I Accuse" (Abel Gance, 1937)

October 4, Lorch Hall, 8:15 p.m.

The film event of the month is the opportunity to see some footage by Abel Gance. A spectacularly talented innovator, Gance introduced photographic and audio techniques that, in many cases, were not used again for decades. But he was more than a technician and experimentalist. Gance knew film and drama from the perspectives of an actor and writer as well as director. His films are important works of art in addition to being technical landmarks.

Kevin Brownlow's 1968 film about Gance uses footage from *Napoleon* and *La Roue*. Brownlow, with the financial backing of Francis Ford Coppola, is the person most responsible for reconstructing the epic *Napoleon*, which has recently been shown in a few major cities. Gance made *I Accuse* twice, the second version being a response to the events that were clearly leading to World War II.

"Outrageous" (Richard Benner, 1977) With Craig Russell

October 7, Natural Sciences Auditorium, 7 & 9 p.m.

Simply as a vehicle for displaying Russell's talent, this film would be of considerable interest. He is a female impersonator of remarkable abilities. But this is also an engaging and well made film, a sensitive portrayal of a group of marginal people. The plot is a classic show-business story of a talented performer who goes to New York in order to make it big.



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October 10—Michigan Theatre—Daniel Phillips, soloist

December 10, 11—Christmas Dessert Concert—Michigan League

Jay deVries, soloist

January 23—Michigan Theatre—Tibor Szasz, soloist

February 11, 12—Valentine Day Dessert Concert—Michigan League

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A FESTIVAL OF YIDDISH CULTURE

Saturday, October 10—ANN ARBOR

U-M Residential College Theater
8:00 p.m. Dramatic Reading
Joseph Buloff, "Readings from Yiddish Literature" (in English)

Sunday, October 11—DETROIT

United Hebrew Schools, Southfield
1:00 p.m. Lecture, Maurice Friedberg
"Yiddish Literature and Its Slavic Neighbors"

2:30 p.m. Dramatic Reading
Joseph Buloff, "Readings from Yiddish Literature" (in Yiddish)

Jewish Community Center, West Bloomfield
7:00 p.m. Yiddish Folk Songs, Abraham Brumberg, Bob Jacobs

8:00 p.m. Film: *Image Before My Eyes*

Saturday, October 17—ANN ARBOR

Power Center
8:30 p.m. Theodore Bikel
"An Evening of Jewish Song"

Sunday, November 1—DETROIT

United Hebrew Schools, Southfield
1:00 p.m. Lecture, Dorothy Bilik
"Sholem Aleichem's Romantic Heroines"

3:00 p.m. Yiddish Folk Songs, Ruth Rubin

Jewish Community Center, West Bloomfield
6:00 p.m. Sponsors' Dinner

7:00 p.m. Films: *A Brivle der Mamen; Mirele Efros*

Sunday, November 8—ANN ARBOR

Rackham Amphitheater
1:00 p.m. Lecture, Herbert Paper
"The Yiddish Language/ Mirror of a People"

4th Floor, Assembly Hall, Rackham
2:30 p.m. Dramatic Readings and Yiddish Music
Shirley Benyas, Leo Mogili, Herbert Paper, Chaim Najman, Carol Lasser

West Conference Room, Rackham
4:00 p.m. Reception

Modern Languages Bldg., Auditorium 4
7:00 p.m. Films: *Mamele; Yidl Mitn Fidl*

Ann Arbor Exhibitions

September 10-29

Ann Arbor Public Library Gallery
(Regular Library Hours)
"The Last Jews of Radauti." A photographic exhibit of a shtetl in contemporary Romania

February 22—March 10

Rackham Galleries
(T/Th 12:00-8:00; W/F 12:00-6:00; Sa 12:00-4:00)
"Image Before My Eyes." A photographic exhibit of Jewish life in pre-war Poland

March 2-31

Power Center
(One hour before and during each scheduled performance) Yiddish Theater Posters

Ann Arbor Film Series

Modern Languages Bldg., Auditorium 4.
7:00 p.m.

October 4

Image Before My Eyes; The Song of Radauti

October 18*

A Vilna Legend; Tevye

October 25

A Brivle der Mamen; Mirele Efros

November 8

Mamele; Yidl Mitn Fidl

November 15*

God, Man and the Devil; Green Fields

*admission charged

Further Information

Center for Russian and East European Studies
Lane Hall, U-M
Tel. (313) 764-0351

Supported by The Michigan Council for the Humanities

CALENDAR /continued

1 THURSDAY

Annual Book Sale: American Association of University Women

Thousands of used soft and hardcover books, graphics, records, comic books and sheet music at bargain prices. Proceeds go to the AAUW fellowships fund to support graduate study for women.

Noon-9 p.m., Michigan Union Ballroom. 572-3969.

★ U-M Women's Volleyball vs. Schoolcraft Community College

7 p.m., Central Campus Rec. Bldg. Free. 764-0244.

★ Organizational Meeting: Michigan Solar Energy Association

All invited who are interested in forming a local chapter of the Michigan Solar Energy Association to facilitate solar education, technical assistance, and local energy policy in Ann Arbor.

7:30 p.m., Ann Arbor Public Library. Free. 662-4378, 763-4010.

★ Exploring the Nepal Himalaya: Journeys/Raupp Campfitters

Will Weber discusses and shows slides about Himalayan exploration. Topics include trekking, rafting, elephant safaris and mountaineering. Weber is director of Journeys and of The Earth Preservation Fund, a conservation organization supported by environmentally concerned travellers.

7:30 p.m., Raupp Campfitters, 637 S. Main. Free. 973-7658, 769-5574.

Contra and Square Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society

All dances taught; beginners welcome. Music by U-M Folklore Society.

8 p.m., Michigan Union. \$2. 995-8879.

"Mirandolina":

PTP's Michigan Ensemble Theatre

U-M's resident professional equity company opens its first full season with Carlo Goldoni's frolicsome eighteenth-century Italian farce. *Mirandolina*, the mistress of an inn, is courted by a knight, a marquis, and a count. Their ardor involves her in a series of outrageous intrigues, but throughout she retains the upper hand, always the unflappable businesswoman. This is Goldoni's most popular comedy, and *Mirandolina* is his most famous creation—Pirandello said of her that "she is all women." Stars three New York actors—Lynn Milgrim, Richard Council, and John Wylie—and U-M drama student Eric Frederickson.

8 p.m., Mendelssohn Theatre. Tickets \$5-\$8 (\$6-\$10 on Fri.-Sat.) at Michigan League Box Office. 764-0450.

★ Soundstage: UAC/Eclipse Jazz

Weekly Thursday-night intimate evenings of folk and jazz performed by local individuals and small groups. On alternate Thursdays, beginning tonight, an Eclipse jazz jam session.

8 p.m.-midnight, University Club, Michigan Union. Free. 763-1107.

★ "Thursdayfest":

State Street Area Association

The schedule has not yet been finalized, but plans call for a weekly evening of outdoor entertainment provided by local musical and theatrical groups, including a Halloween special with the Young People's Theatre, October 29.

8:30 p.m., at or near the corner of N. University and S. State. Free. 663-6511.

FILMS

AAFC. "Mark of Zorro" (R. Mamoulian, 1940). Tyrone Power, Basil Rathbone. AH-A, 7 & 10:20 p.m. **"Captain Blood"** (Michael Curtiz, 1935). Errol Flynn, Olivia de Havilland, Basil Rathbone. Also, Popeye short. AH-A, 8:40 p.m. **CFT. "Lolita"** (Stanley Kubrick, 1962). James Mason, Sue Lyon, Peter Sellers. Mich., 4, 7, & 9:45 p.m. **CG. "Citizen Kane"** (Orson Welles, 1941). Orson Welles, Joseph Cotton. Free. Old A&D, 6:30 & 10 p.m. **"F for Fake"** (Orson Welles, 1976). Orson Welles. Free. Old A&D, 8:30 p.m. **CLC. "Blazing Saddles"** (Mel Brooks, 1974). Gene Wilder, Mel Brooks. SA, 8 p.m. **MED. "Fellini Satyricon"** (Federico Fellini, 1969). Adaptation of Petronius's 1st-century satirical novel. Nat. Sci., 7 & 9:30 p.m.

2 FRIDAY

★ Fall Art Fair:

U-M Artists and Craftsmen Guild

Exhibition and sale of sculpture, painting, fiber work, graphics, jewelry and ceramics by approximately 20 artists and craftsmen. Exhibitors are all exhibiting members of the Guild, selected on a first-come, first-served basis.

10 a.m.-9 p.m., Arborland Mall. Free. 763-4430.



"James E. Watt Retirement Party" at "Peoples' Plantation," Sat., Oct. 3.

Annual Book Sale:

American Association of University Women
See 1 Thursday. 10 a.m.-7 p.m.

★ U-M Field Hockey vs. Northern Michigan
3 p.m., Ferry Field. Free. 764-0244.

Health and Healing Energy Lecture: Wholistic Health Council

"Iridology," the science of reading the body through the iris of the eye, is tonight's topic in this weekly series. Also this month: Oct. 9, "Creative Visualization"; Oct. 16, "Biokinesiology"; Oct. 23, "Spirulina: Food from Sunlight"; and Oct. 30, "The Use and Misuse of Herbs." Preceded by an herb tea at 7 p.m.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron. \$2 donation (students, \$1). 973-1546.

★ Visitors' Night: U-M Astronomy Department

Professor Richard Teske discusses accretion disks, which are gaseous material in the process of being transferred from one star to another in some double-star systems. Also, the film "HEAO—the New Universe," which examines the work of x-ray-detecting satellites (High Energy Astronomical Observatory). Following the talk and film, the observatory on Angell Hall's fifth floor is open until 11 p.m. for observation with the telescopes, or, if the sky is not clear, for inspection of the telescopes, exhibits, and planetarium.

8:30 p.m., Auditorium B, Angell Hall. Free. 764-3440.

"Mirandolina":

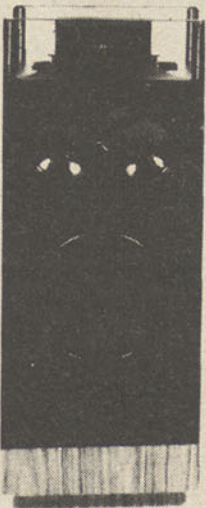
PTP's Michigan Ensemble Theatre
See 1 Thursday. 8 p.m.

FILMS

ACTION. "Girlfriends" (Claudia Weill, 1978). Young woman attempts to make a career for herself as a photographer. MLB 4, 7 p.m. **"One Sings, the Other Doesn't"** (Agnes Varda, 1977). The friendship of two young women over a period of fourteen years as both attempt to shape their lives. **AAFC. "Popeye"** (Robert Altman, 1980). Robin Williams, Shelley Duvall. MLB 3, 7 & 10 p.m. Popeye Shorts (Max Fleischer and others). Three of the best of Fleischer's Popeye series. MLB 3, 9 p.m. **CFT. "Foul Play"** (Colin Higgins, 1978). Chevy Chase, Goldie Hawn. Mich., 5 & 9 p.m. **"Animal House"** (John Landis, 1978). John Belushi, Tim Matheson, Donald Sutherland. Mich., 7 & 11 p.m. **CG. "Hair"** (Milos Forman, 1979). Film version of Aquarian musical. Old A&D, 7 & 10:05 p.m. **Films by Bruce Connor.** Nine films by the original master of found footage collage. Old A&D, 9:05 p.m. **CLC. "Silent Movie"** (Mel Brooks, 1976). SA, 8 p.m. **C2. "Jun"** (Hirohito Yokoyama, 1978). Ann Arbor premiere of this eerie journey of self-discovery. Japanese, subtitles. AH-A, 7 & 9 p.m. **GAR. "Belle du Jour"** (Luis Bunuel, 1968). Catherine Deneuve. Room 100 HH, 7 & 9 p.m. **MED. "Dark Star"** (John Carpenter, 1974). Space travel sci-fi with an ecological twist. Nat. Sci., 6:45 & 10:15 p.m. **"Silent Running"** (Douglas Trumbull, 1972). Sci-fi with Bruce Dern. Nat. Sci., 8:30 p.m.

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3 SATURDAY

Recycle Ann Arbor

Collection date for the area bounded by Main, Stadium and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. Newspapers and magazines should be separated and bundled securely. Remove the labels from metal cans and flatten them. Glass must be separated by color and free of metal foil, rings and caps. For further information, call 665-6398.

Annual Book Sale:

American Association of University Women
See 1 Thursday, 9 a.m.-noon.

★ Fall Horse Show of Hunters and Jumpers: Waterloo Hunt Club

The annual horse show takes place near Grass Lake, thirty minutes from Ann Arbor. The public is invited. Showing of the participating hunters and jumpers begins at 8 a.m. In the afternoon, events feature hunt pair and hunt team competitions, with all riders dressed in formal hunt attire—pinks, tall silk hats, and the whole colorful array.

Sunday at 9:30 a.m. is the formal blessing of the hounds, an archaic rite, followed by a formal hunt. At 1:30 p.m. is the breeder show, and at 2:30 p.m. a driving show with sumptuous carts and an obstacle course.

Admission free. Ringside parking is \$10, parking away from ring free. Take I-94 west to the Grass Lake exit (Exit 150), turn right, proceed to Katz Rd., the third road on the right. Turn right on Katz, continue to corner of Glenn. Anyone interested in showing has until October 2 to call 668-7716 to make arrangements.

★ Women and Science Workshop

U-M Continuing Education for Women

Panelists include Janice Jenkins, U-M Professor of Electrical and Computer Engineering; Nancy Butts, Dow Chemical research chemist; and Dr. Joanne A. P. Wilson of the U-M Medical School. Each panelist speaks for ten minutes, followed by open discussion. Designed primarily to encourage women students to major in the sciences. All invited. Coffee.

9:30 a.m.-noon, 170 Dennison Bldg. (Physics and Astronomy). Free. 764-2382.

35th Championship Cat Show:

Mid-Michigan Cat Fanciers

The second annual Ann Arbor show of state championships that are held seven times a year throughout mid-Michigan. Saturday is for longhairs, which include Persians, Himalayans, Burmese, Angoras, Main Coons, and more. Cat drawings exhibited by local school children. Proceeds support M.S.U. feline research.

10 a.m.-5 p.m., Saline Farm Council Grounds, Saline-Ann Arbor Rd. \$2 (seniors and children, \$1). 665-1231.

★ U-M Field Hockey vs. Iowa

Other games: 4 Sunday against Southwest Missouri, Ferry Field, 9:30 a.m.; 7 Wednesday against Western Michigan, 4 p.m. Ferry Field. 10 a.m., Ferry Field. Free. 764-0244.

★ Fall Art Fair: U-M Artists and Craftsmen Guild

See 2 Friday, 10 a.m.-9 p.m.

"Light Years from Andromeda":

U-M Exhibit Museum Planetarium

An audio-visual show reviews human history from the beginnings of man to contemporary explorations of the heavens in terms of the time it takes a beam of light to travel from the galaxy Andromeda to Earth. Shows at these times each weekend. (Sunday shows at 1:30, 2:45, and 4 p.m.)

11:30 a.m., 1:30, 2:45 & 4 p.m., Exhibit Museum, Geddes at N. University. 75¢ (children under 5 not admitted). 764-0478.

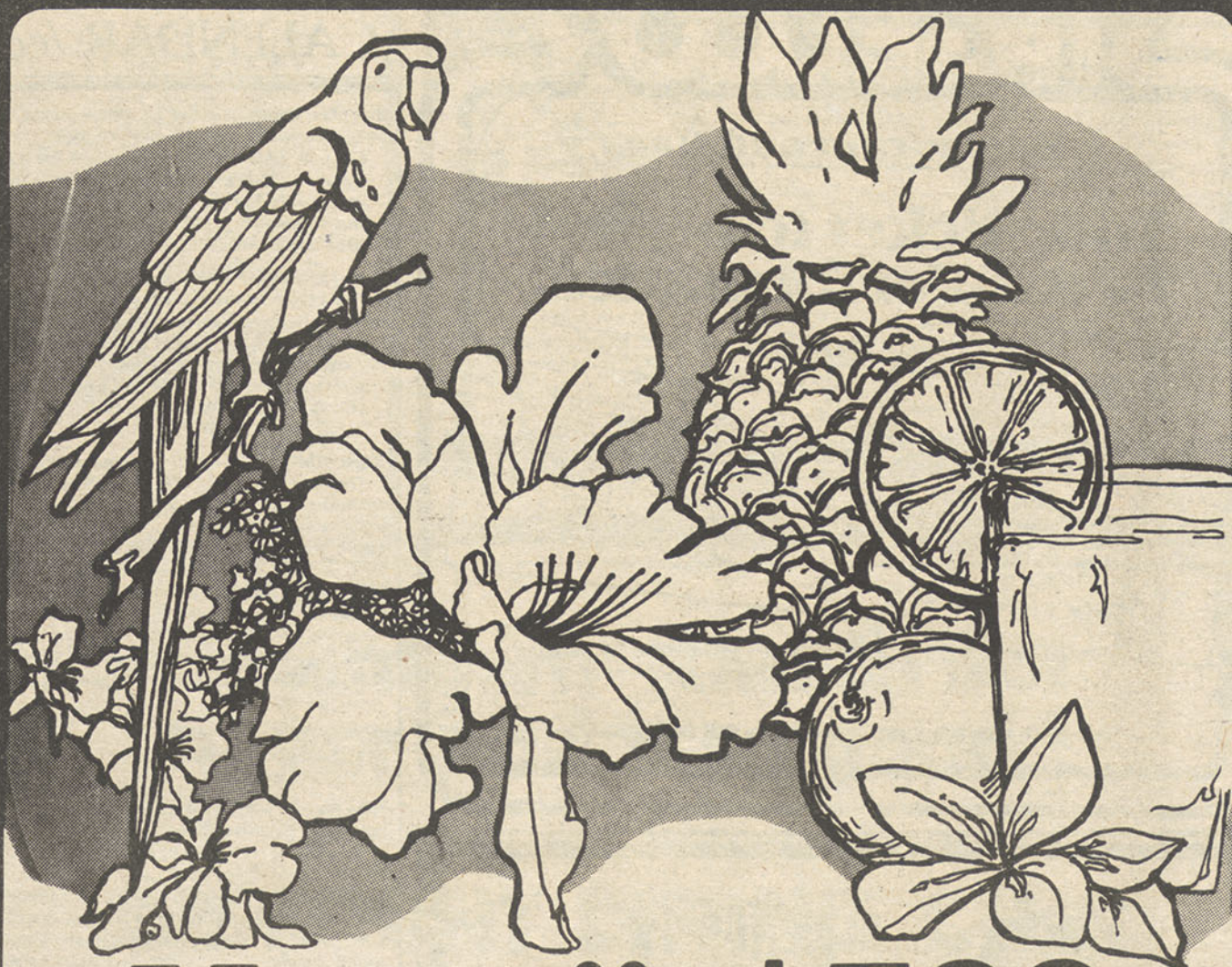
"James E. Watt Retirement Party": Greenpeace

Continuous outdoor music includes jazz, reggae, bluegrass by Footloose, folk by Mustard's Retreat, and rock. Plus a Watt-wack (aka pineat-ta), Watt Roast, Watt look-alike contest, food, and drinks. To benefit Greenpeace, the environmental organization known for its work to save the whales and seals, to prevent toxic waste dumping and the transportation of nuclear waste, and to preserve the Great Lakes ecosystems.

2-7 p.m., "Peoples' Plantation," 2619 S. Main (near Briarwood). \$2. 663-3133.

Harvest Festival: Schwaben Verein

Dinner features sauerkraut, roast pork, spatz (German noodles), and onion pie for dessert. Followed by dancing with music provided by Fahrende Musikanten, a three-piece Detroit band.



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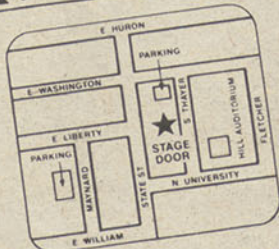
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CALENDAR /continued

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6-8 p.m. (dinner), 8 p.m.-midnight (dancing), Schwaben Hall, 215 S. Ashley. Tickets \$6 in advance and \$7 at the door. For advance tickets and information, call Art French at 668-7769, 662-4964, or Milton Pool at 662-0553.

Barry Manilow: U-M Office of Major Events

The answer to the prayers of every middle-of-the-road radio programmer — and every dentist — in the country. He started out as Bette Midler's piano player, but it doesn't show.

8 p.m., Crisler Arena. Tickets, \$10-\$15 at the Michigan Union Box Office and at CTC outlets. 763-2071.

Roger Whittaker: U-M Office of Major Events

The man with a voice like a well-tuned cello, Whittaker is a major star in Europe, Canada, Australia, and New Zealand, and he has an enthusiastic, if less visible, following in this country as well. A kind of Commonwealth Perry Como, Whittaker's biggest hits have been "The Last Farewell," "I Don't Believe in It Anymore," and "Morning, Please Don't Come."

8 p.m., Hill Auditorium. Tickets \$10.50-\$13.50 at the Michigan Union Box Office and at CTC outlets. 763-2071.

"Mirandolina":

PTP's Michigan Ensemble Theatre.

See 1 Thursday. 8 p.m.

"The Hasidic Songs of Maramures": Festival of Yiddish Culture

Maramures is a region of Romania with a large Hasidic community and a distinctive music which has been collected and put into a modern musical setting by Romanian composer Max Eiskovitz. Performers are Marilyn Krimm, soprano; Judith Vander Weg, cellist; and Maria Kaldas Barna, pianist.

9 p.m., Beth Israel, 2000 Washtenaw. \$10 (students, retirees, and new immigrants, \$5). 665-9897.

FILMS

ACTION. "Norma Rae" (Martin Ritt, 1979). Sally Fields, Ron Liebman. MLB 4, 7 & 9:15 p.m. **AAFC.** "Cheech and Chong's Next Movie" (Thomas Chong, 1980). Cheech and Chong. Nat. Sci., 7 & 9 p.m. **CFT.** "Harold and Maude" (Hal Ashby, 1971). Bud Cort, Ruth Gordon. Mich., 1:30, 5:15 & 9 p.m. **"The King of Hearts"** (Philippe de Broca, 1967). Alan Bates, Genevieve Bujold. English and French, subtitles. Mich., 3:15, 7 & 10:15 p.m. **CG.** "The Graduate" (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katharine Ross. Old A&D, 7 p.m. **"Kramer vs. Kramer"** (Robert Benton, 1979). Dustin Hoffman, Meryl Streep. Old A&D, 9 p.m. **CLC.** "Young Frankenstein" (Mel Brooks, 1975). Gene Wilder, Madeline Kahn, Peter Boyle. SA, 8 p.m. **C2.** "Loulou" (Maurice Pialat, 1980). Passionate love story with a sociological edge. AH-A, 7 & 9 p.m. **MED.** "Fame" (Alan Parker, 1980). Contemporary musical. MLB 4, 7 & 9:30 p.m.

4 SUNDAY

★ Fall Horse Show of Hunters and Jumpers: Waterloo Hunt Club

See 3 Saturday. 9:30 a.m.

35th Championship Cat Show: Mid-Michigan Cat Fanciers

See 3 Saturday. Sunday's show features short-hairs, including Abyssinians, Burmese, Manx, Rex, Siamese, and more. 10 a.m.-4 p.m.

Fall Art Fair: U-M Artists and Craftsmen Guild

See 2 Friday. Noon-5 p.m.

American Music Series

Second in a series of bargain-priced performances that promises to showcase a diverse range of locally available forms of American music. The program includes Savage, a rock band that performs current hits and original songs; the John Voiles Banned, a rock group following the direction of the later Beatles; and Horizon, an all-female jazz-flavored rock group.

1-4:30 p.m., Michigan Theatre. \$2. 665-0275.

★ Natural Areas Inventory Field Trip: Sierra Club

Hike in a natural area within Ann Arbor city limits, and learn to identify important natural features. Part of a continuing inventory of open lands within the city.

1 p.m. Meet at Ann Arbor City Hall. Free. 662-4028, 994-2711.

4th Annual Hunger Walk: Interfaith Council for Peace

Participants should contact their local religious congregation or the Interfaith Council for Peace to get sponsor envelopes. Proceeds divided between four of the Council's projects: food and clothing for El Salvadoran refugees, farming technology for refugees and natives in Somalia, rebuilding the rice production of Kampuchea (Cambodia), and local hunger-alleviating agencies.

1:30 p.m., Zion Lutheran Church, 1501 W. Liberty. 663-6710.



The Tubes at Hill Auditorium, Tues., Oct. 6.

Country & Western Jamboree: The Armadillo

Features the music of a dozen local country bands, including the Ivan Buzzard Band, Cross Country, the Redeye Band, Peter Freeland, Strings & Things and A Little Bit. Also, the resident mechanical bull.

2 p.m.-2 a.m., The Armadillo Truck Stop and Country Club, 2789 Washtenaw. \$2. 434-2230.

"Mirandolina":

PTP's Michigan Ensemble Theatre

See 1 Thursday. 2 & 8 p.m.

★ Ann Arbor Symphony

The Symphony opens its 53rd year of free concerts with a program featuring Shostakovich's Concerto No. 1 for cello and orchestra. Guest soloist Samuel Mayes, former first chair cellist with the Philadelphia Orchestra, currently is on the U-M music faculty. Also on the program: Suppe's Light Cavalry Overture, Hanson's Symphony No. 2 ("Romantic"), and Faure's Elegy. Musical director: Edward Szabo.

3:30 p.m., Power Center. Free.

★ Middle East Discussion Group: The Committee for a New Jewish Agenda

First of a series of meetings to discuss the background of the Middle East conflict and possible route to peace.

7-9 p.m., Hillel, 1429 Hill. Free. 662-9217, 764-7487.

★ Festival of Yiddish Culture: Films

Two films. "Image Before My Eyes" (Waletzky, 1980), a documentary on Polish Jews of the 1930's that has been favorably compared to "The Sorrow and the Pity," 7 p.m. "Song of Radauti" (Laurence Salzmann, 1978), a documentary of the Jews living in shtetls — small religious communities — in northern Romania, 8:45 p.m.

7 p.m., Modern Languages Bldg. 4. Free. 764-0351.

FILMS

ACTION. "The Phantom Toll Booth" (Jones, 1971). Animated children's classic. MLB 3, 1, 3, 7 & 9 p.m. **CFT.** "Woman of the Year" (George Stevens, 1942). Spencer Tracy, Katharine Hepburn. Mich., 4, 7 & 9 p.m. **CG.** "Abel Gance, the Charm of Dynamite" (Kevin Brownlow, 1968). See Film Highlights. Old A&D, 7 p.m. "J'accuse" (Abel Gance, 1937). C2. "Le Million" (Rene Clair, 1931). Young man hounded by creditors wins a million-franc lottery but loses the ticket. Musical comedy. French, subtitles. AH-A, 7 p.m. "A Nous La Liberte" (Rene Clair, 1931). Satirical look at the dehumanizing effects of modern factory life. French, subtitles. AH-A, 8:30 p.m.

5 MONDAY

★ Open House: Washtenaw County League for Planned Parenthood

Drop in, have a cup of coffee, and browse through the League's collection of books and brochures on family planning and related reproductive issues. Free literature on sex education for teenagers. Continues daily through October

11, in celebration of National Family Sexuality Education Week.

9 a.m.-5 p.m., 912 N. Main. Free. 996-4000.

***"Beyond the Typewriter: Office Careers Plus": U-M Continuing Education for Women Career of the Month**

A series of special Monday programs explore career options for officeworkers. Tonight's program is a panel discussion on career options. October 19: panel discussion of "It's O.K. to Be a Secretary: Pros and Cons from Business and Academia." 7-9 p.m., CEW Library. October 12 and 26: workshops on "Coping with Office Stress" and "Getting It Together." 1:30-3:30 p.m., W. Conference Room, Rackham.

7-9 p.m., CEW Library, 350 S. Thayer. Free. 763-1353.

***Women's Health Collective**

First monthly meeting of the year. New members welcome. Discussion of new projects: an outreach bureau, publications, and fundraising. 8 p.m., 1311 Granger. Free. 662-0581.

***Siddha Meditation Class: Syda Foundation**

An introductory class in Siddha meditation, a form of meditation emphasizing use of mantras and chanting.

8 p.m., 902 Baldwin. Free. 994-5625.

The Ramones: Tidal Wave Series

The Ramones burst out of New York in 1975 on the first crest of the "new wave" which promised a recovery of the intensity and simplicity missing from mid-70s rock. Today, after six LPs, a feature film ("Rock 'N' Roll High School"), and many SRO concerts, they are still lots of fun but no longer seem so new or so promising. Their latest LP, "Pleasant Dreams," directs an infectious teenage megalomania at everything from girls to society. Opening for the Ramones is Ann Arbor's Cult Heroes, featuring a fast, heavy-metal flavored yet streamlined brand of punk rock.

9:30 p.m., Second Chance, 516 E. Liberty. Tickets \$9.50 at Schoolkids and, if still available, at the door. 994-5350.

FILMS

AAFC. "The Seventh Voyage of Sinbad" (Nathan Juran, 1958). Fantasy classic with stop-action animation by the master, Ray Harryhausen. AH-A, 7 p.m. **"It Came from Beneath the Sea"** (Robert Gordon, 1955). A 200-foot atomic octopus, with special effects by Harryhausen. AH-A, 8:45 p.m. **CFT. "Dial M for Murder"** (Alfred Hitchcock, 1954). Ray Milland, Grace Kelly, Robert Cummings. Mich., 4, 7 & 9 p.m. **CG. "Gate of Hell"** (Teinosuke Kinogusa, 1953). Multi-award-winning treatment of medieval Japanese culture. Japanese, subtitles. Free. Old A&D, 8 p.m.

6 TUESDAY

Patricia Neal:

Town Hall Celebrity Lecture Series

Known for brilliant performances in films like "Hud" and for her heroic recovery from a massive stroke suffered in 1966, Neal speaks about "An Unquiet Life." Proceeds go to the Margaret Waterman Alumnae Group's Scholarships for undergraduate women at U-M.

10:30 a.m., Mendelssohn Theatre. \$6 at the door (\$20 for series of four lectures to Waterman Town Hall Series, P.O. Box 8142, Ann Arbor 48107). 769-1547.

***Fun Run: Ann Arbor Track Club**

Cross-country runs for runners of all abilities. A choice of 1 to 3-mile grass path runs over hill and dale. Every Tuesday through October 20.

6:30 p.m., Pioneer High School. Free. 761-3334.

The Tubes: U-M Office of Major Events

Born at the height of glitter-rock in the early 70s, they are enjoying something of a resurgence. Their act is still as much theatre as music, featuring regularly a score of scene and costume changes. Best known for "White Punks on Dope" and, more recently, for "Don't Touch Me There."

8 p.m., Hill Auditorium. Tickets \$9-\$11 at the Michigan Union Box Office and at CTC outlets. 763-2071.

***U-M Faculty Harpsichord Recital**

Nationally recognized scholar, performer, and recording artist Edward Parmentier performs works by J. S. Bach, William Byrd, and Domenico Scarlatti. This harpsichord is an especially large, rich-sounding instrument.

8 p.m., U-M School of Music Recital Hall, Bonisteel Rd., North Campus. Free. 764-0583.

FILMS

CFT. "Footlight Parade" (Lloyd Bacon, 1933).

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Job Finding Strategies (2 sessions)
Dating Methods for the Newly-Single Adult
Women's Issues Workshop
Creative Problem Solving (4 sessions)
Survival for the Working Woman (6 sessions)

Call (313)973-3528 for starting dates and times.

Sessions offered at the
Community Services Center
(Main Campus and various off-campus locations)

Career Awareness for Minority Women (4 weeks)
Insurance Clerk Training (4 weeks)
Communication Skills (10 weeks)
Stress Management (10 weeks)
Meeting Management
Plastics Materials (10 weeks)
Legal Considerations of Starting Your Own Business
Marketing and Advertising for Small Businesses
Tax Planning for Small Businesses
Overview of Aging and the Aged
Animal Rights: Introduction to the Humane Movement
Burglary and Crime Prevention (5 weeks)
Consumer Health Promotion (8 weeks)
Analyzing Family Insurance Needs
Personal Money Management (3 weeks)
Holiday Flower Arrangements
Organizing and Planning That Special Occasion (4 weeks)
Back to School Time—What About Your Preschooler?
(5 weeks)
Being Single (6 weeks)
Building Organization and Team Effectiveness (2 weeks)
Building Self Esteem I and II (5 weeks each)
Communication for Couples (2 weeks)
Dance-Fit (10 weeks)
Exercise for Expectant Mothers (10 weeks)
Exerjazz (10 weeks)
Women's Sexuality (10 weeks)
Budgeting for Families

Programs offered by the Community Services Office at the College include seminars, workshops, several session programs, some of which can be taken for Continuing Education Units. Questions regarding the classes should be directed to WCC staff at (313)973-3493. Advanced registration is requested for all classes by calling the same number. Call today for starting dates, fees and class location.

Washtenaw Community College
4800 E. Huron River Drive P.O. Box D-1
Ann Arbor, MI 48106

WASHTENAW COMMUNITY COLLEGE

CALENDAR /continued

Musical with James Cagney, Joan Blondell, Dick Powell. Mich., 3 & 7 p.m. "42nd Street" (Lloyd Bacon, 1933). Busby Berkeley's first musical. Warner Baxter, Ruby Keeler, Dick Powell, Ginger Rogers. Mich., 5 & 9 p.m. CG. "Z" (Costa Gavras, 1969). Yves Montand, Jean Louis Trintignant, Irene Papas. Old A&D, 7 & 9:15 p.m.

7 WEDNESDAY

★ Music at Midweek:

Michigan Union Arts Program

Linda Yoshida, soprano, performs songs by Debussy, Strauss, and others. The first in a bi-weekly series showcasing outstanding School of Music graduate students. Also this month, Clair Ross, harpist, performs music by Grandjany and Hindemith, October 21.

12:10 p.m., Pendleton Room, Michigan Union.
Free. Brown baggers welcome. 763-5900.

★ Forest Management Seminar Series:

U-M School of Natural Resources

J. Lamar Beasley of the U.S. Forest Service discusses "The Future Situation of Our Nation's Renewable Natural Resources." Also in the series, a lecture by John Ohman of the U.S. Forest Service on "State and Private Forestry," Oct. 14.

3-5 p.m., Rm 1040, Dana Bldg., U-M campus.
Free. 764-7260.

★ The Four Freshmen: Briarwood Mall

Something of a household name in the 50s, the Four Freshmen still offer pop standards in clean-cut, four-part harmonies. In celebration of Briarwood's 8th anniversary.

7 & 8 p.m., Grand Court, Briarwood Mall.
Free. 769-9610.

★ Open House — Free Skate:

Ann Arbor Parks and Recreation Department

Free ice skating session along with exhibitions of figure skating and hockey. Representatives from the Ann Arbor Amateur Hockey Association, Ann Arbor Figure Skating Club, Adult Hockey and other programs available for registration and to answer questions. Skate rentals \$1.

7:30-9:30 p.m., Veterans Ice Arena, 2150 Jackson. Free. 994-2780.

Laugh Track: UAC

Weekly Wednesday-night comedy shop serves as a get-together for local comedy artists and a happy hour for their audience. Occasional out-of-town guests.

9 p.m.-midnight, University Club, Michigan Union. \$1 (may be raised to \$1.50). 763-1107.

The Nighthawks

This Washington, D.C.-based four-piece blues-rock band features a tough, wild-spirited sound that has won it a large following throughout the country, among other artists as well as among audiences. Rock and blues greats such as Muddy Waters, Johnny Winter, Clarence Clemmons, and Bonnie Raitt have jumped the stage to jam with The Nighthawks. Their first LP on a major label, "The Nighthawks," has been a consistent seller with Ann Arbor blues fans.

9:30 p.m., Rick's American Cafe, 611 Church.
\$5. 996-2747.

FILMS

ACTION. "Outrageous" (Richard Benner, 1977). See Film Highlights. Nat. Sci., 7 & 9 p.m. CFT. "Redbeard" (Akira Kurosawa, 1965). Toshiro Mifune. Japanese, subtitles. Mich., 4 & 7:30 p.m. CG. **Vintage Cartoons.** Bugs Bunny, Daffy Duck, Krazy Kat, Mutt and Jeff, Woody Woodpecker, and more. Old A&D, 7 & 10:05 p.m. **Picture Stop Animation.** Including pixilation, model animation, claymation, and more. Old A&D, 8:45 p.m. C2. "The Bitter Tea of General Yen" (Frank Capra, 1933). Barbara Stanwyck, Nils Asther. MLB 3, 7 p.m. "Fury" (Fritz Lang, 1936). Spencer Tracy, Sylvia Sydney. MLB 3, 8:30 p.m.

8 THURSDAY

★ Marson Ltd. Art Exhibition and Sale

Marson is a Baltimore, Maryland, gallery with an exceptional collection of Oriental art which comes to Ann Arbor two or three times a year and has developed a large local following. The exhibit includes some 800 pieces—wood-blocks, prints, paintings, manuscripts, etc.—from China, Japan, India, and Tibet. Some pieces date back to the 18th and 19th centuries,

and there are works by contemporary artists of international stature such as Saito, Azuchi, Mori, Katsuda, and Maki.

10 a.m.-8 p.m., Michigan Union. Free. 763-5900.

★ "Have It Your Way": Ann Arbor Advocates for Safe Alternatives in Childbirth

Two nurse midwives discuss the possibility of bringing nurse-midwifery services to Ann Arbor.

7 p.m., 3rd floor, First United Methodist Church, 602 E. Huron. Free. 973-7475.

★ General Meeting: Sierra Club

Slide show and talk about the marine biology of Florida and related water conservation issues. All invited.

7:30 p.m., Ann Arbor Public Library. Free. 663-5600.



Clair Ross in the Pendleton Room, Michigan Union, Wed., Oct. 21.

Home Heat Conservation Workshop: Ecology Center

For do-it-yourselfers and for those who will hire a contractor. Topics include insulation, weather-stripping, caulking, window treatments, furnace modifications and wood heat. This is the second of five workshops. Others in the series are October 21 (Room 120, Scarlett Middle School), November 11 (Music Room, Mack Elementary School), and November 24 (Room 135, Clague Middle School). To register, indicate the session you would like to attend, and send a check for \$3 (made out to the Ann Arbor Public Schools) to Continuing and Community Education Office, 995 N. Maple Rd., Ann Arbor 48103.

7:30-10 p.m. Freeman Elementary, 3540 Dixboro. \$3. 761-3186.

★ "What Is National Security?"

A two-day forum on defense and national security issues featuring a host of major figures in various peace organizations. Tonight's sole event is a keynote address by retired Rear Admiral Eugene Carroll of the Center for Defense Information. Panels on October 9 are on "Economics of American Military and Energy Policies" (9-11 a.m.), "World Politics and Intervention" (11:30 a.m.-1:30 p.m.), "Defense and the Arms Race" (2-4 p.m.), "Morality or Rationality of Nuclear Weapons" (4:30-6:30 p.m.), and "U.S. Policies in the Middle East: Problems and Prospects." Sponsored by the American Association of University Women, the Ecumenical Campus Center, Guild House, the Interfaith Council for Peace, the League of Women Voters, U-M LS&A Student Government, the Michigan Student Assembly, the U-M Political Science Department, and thirty-five individual community leaders.

8 p.m., Rackham Lecture Hall, N. Ingalls at Huron. Free.

★ "The Blood Knot":

PTP's Michigan Ensemble Theatre

South African Athol Fugard's drama about two brothers, one visibly black and the other light enough to pass as white. The play explores the racial tensions of South Africa and the nature of brotherhood. Stars Zakes Mokae, who created the role of the darker brother when the play was first produced in South Africa in 1961, and David Little.

8 p.m., Mendelssohn Theatre. Tickets \$5-\$8 (\$6-\$10 on Fri.-Sat.) at the Michigan League Box Office. 764-0450.

★ Soundstage: UAC/Eclipse Jazz

See 1 Thursday. 8 p.m.

FILMS

AAFC. "The Man Who Fell to Earth" (Nicolas Roeg, 1976). Sci-fi with David Bowie. AH-A, 7 & 9:30 p.m. CFT. "One Flew Over the Cuckoo's Nest" (Milos Forman, 1976). Jack Nicholson, Louise Fletcher. Mich., 3 & 7 p.m. "Carnal Knowledge" (Mike Nichols, 1971). Jack Nicholson, Ann-Margaret, Art Garfunkel, Candice Bergen. Mich., 5:15 & 9:15 p.m. CG. "Manhattan" (Woody Allen, 1979). Woody Allen, Diane Keaton, Mariel Hemingway. Old A&D, 7, 8:40 & 10:20 p.m. CLC. "Easy Rider" (1969). Peter Fonda, Dennis Hopper, Jack Nicholson. SA, 8 p.m. MED. "The Sting" (George Roy Hill, 1972). Robert Redford, Paul Newman. Nat. Sci., 7 & 9:30 p.m.

9 FRIDAY

★ "What Is National Security?"
See 8 Thursday. 9 a.m.-10 p.m.

★ Marson Ltd. Art Exhibition and Sale
See 8 Thursday. 10 a.m.-5 p.m.

Ikebana International

Demonstrations by masters of three Japanese flower arranging schools: Adda Babcock and Louise Forbes, Ohara; Margaret Geist, Ikenobo; Hiroko Friedman, Sogetsu.

1 p.m., Matthaei Botanical Gardens. \$2.50.
668-8127.

★ Michigan State Torch March/Pep Rally
7:30 p.m., steps of Michigan Union. Free.
763-1107.

"Don't Touch That Dial": The Ann Arbor Sweet Adelines Annual Show

Though only three years old, the Ann Arbor Sweet Adelines' 64-member chorus is already ranked second in its region. This year's show features radio music from 1940 to 1980, "from early boogie to Barry Manilow," says publicist Gerry Briegel. WAAM's Fat Bob Taylor is MC. Special guests The Friars, from the U-M Men's Glee Club (Friday), and Grandma's Boys, the 1979 National Champion Barbershop Quartet (Saturday).

8 p.m., Pioneer High School Auditorium. Tickets \$5 in advance from chorus members and \$6 at the door. (Reduced prices for seniors and children Friday only, \$3 in advance and \$4 at the door.) 485-7276.

"The Blood Knot":
PTP's Michigan Ensemble Theatre
See 8 Thursday. 8 p.m.

Black Sheep Theatre Benefit

A special chance to see the immensely entertaining team of Bill Bolcom and Joan Morris, who live here in Ann Arbor, in an intimate setting. Pianist Bolcom and mezzo-soprano Morris are authoritative, lively performers of "classical" American popular songs, particularly of the Gershwin-Porter era. Several of their Nonesuch records are consistent bestsellers.

8:15 p.m., 104 E. Main, Manchester. \$7.
428-9280.

★ Visitors' Night: U-M Astronomy Department

Professor Robert Kirshner discusses the nature of galaxy clusters and the physical structure of the universe. Also, the film "Charting the Universe with Optical and Radio Telescopes." Following the talk and film, the observatory on Angell Hall's fifth floor is open until 11 p.m. for observation with the telescopes, or, if the sky is not clear, for inspection of telescopes, exhibits, and planetarium.

8:30 p.m., Auditorium B, Angell Hall. Free.
764-3440.

"No Hunting": Men Working

A night of contact improvisational dance, theatre and music from this local men's dance group. Contact improvisation is a still-emerging form of improvisational dance in which the dancers share points of physical contact that keep moving.

8:30 p.m., Canterbury Loft, 332 S. State.
\$3.50. 665-0606.

McKenny Union 50th Anniversary Golden Ball

Music provided by the New McKinney Cottonpickers, a locally based 12-piece big band orchestra that has played at Carnegie Hall and in Europe. A formal dance; swing-era period dress encouraged. Hot and cold hors d'oeuvres, refreshments.

9 p.m.-1 a.m. Tickets \$10 at McKenny Union, EMU Campus, and at the door. 487-1157.

FILMS

ACTION. "American Madness" (Frank Capra, 1932). Walter Huston, Pat O'Brien. MLB 4, 7 &

CARIS JONAS



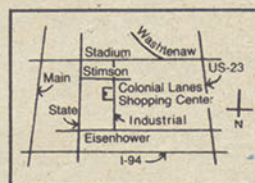
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Sunday, November 22, 1981. "Images of Italy" by Jim Forshee
Sunday, January 17, 1982. "Viva Mexico!" by Romain Wilhelmsen
Sunday, February 21, 1982. "Welcome - New Zealand" by Robert O'Reilly
Sunday, March 21, 1982. "Journey on the Rhine" by Lee Cavanagh
Sunday, April 18, 1982. "The Big Apple" (New York City)
by Dennis Burkhardt

The shows are color film with live narration presented in Ann Arbor's beautiful Michigan Theater. An organ recital on the Michigan Barton Organ preceeds each show at 2:30 pm. Showtime is at 3:00 pm.

Please send the following season tickets at \$10.00 each.

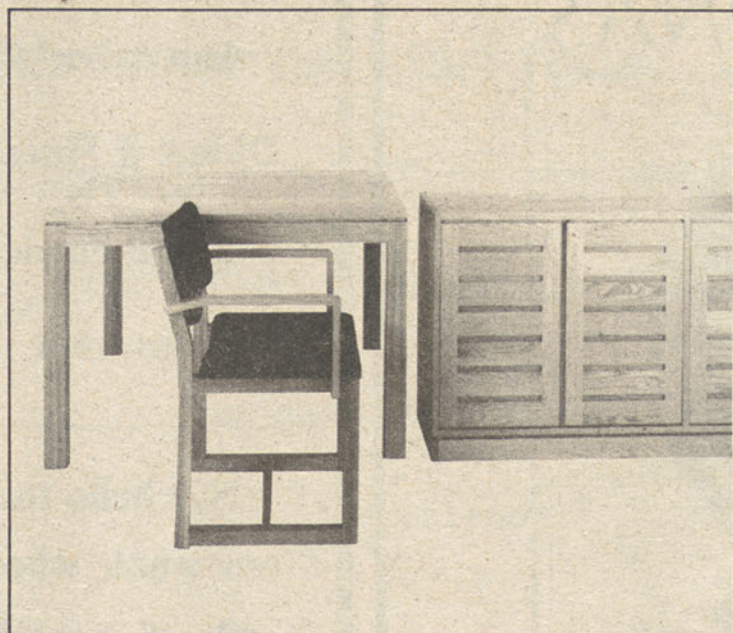
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Glenn R. Burdick, MA
Director
3200 W. Liberty

313/994-4288

Located in the Liberty Medical Complex

Edward J. Linkner, MD
Medical Director
Ann Arbor, MI 48103

CALENDAR /continued

10:25 p.m. **"It Happened One Night"** (Frank Capra, 1934). Clark Gable, Claudette Colbert. MLB 4, 8:30 p.m. **AAFC. "American Pop"** (Ralph Bakshi, 1981). Animated epic chronicle of American music. MLB 3, 7 & 10:20 p.m. **"Heavy Traffic"** (Ralph Bakshi, 1973). Animated, X-rated interpretation of old Brooklyn. MLB 3, 8:40 p.m. **CFT. "A Day at the Races"** (Sam Wood, 1937). Marx Brothers, Maureen O'Sullivan. Mich., 5 & 8:45 p.m. **"A Night at the Opera"** (Sam Wood, 1935). Marx Brothers, Margaret Dumont, Kitty Carlisle, and two hard-boiled eggs. Mich., 7 & 10:45 p.m. **CG. "Inside Moves"** (Richard Donner, 1980). Last year's sleeper film about "losers" who are really winners. Old A&D, 7 & 9:15 p.m. **CLC. "The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katharine Ross. SA, 8 p.m. **C2. "The Marriage of Maria Braun"** (Rainer Werner Fassbinder, 1978). Hannah Schygulla. German, subtitles. AH-A, 7 & 9:10 p.m. **GAR. "The Gold Rush"** (Charlie Chaplin, 1925). Silent classic. Room 100 HH, 7 & 9:45 p.m. **"The General"** (Buster Keaton, 1926). Silent classic. Room 100 HH, 8:30 p.m.

10 SATURDAY

★ "Peacemaking: the Believer's Calling": First Presbyterian Church Peacemaking Task Force

Discussion led by Rev. Peter Shidemantle of the Cleveland Presbytery's Swords into Plowshares Task Force. Topics include the Biblical and theological bases for peacemaking, peace-related issues, and resources for study and action.

8:30 a.m.-1:30 p.m., First Presbyterian Church, 1432 Washtenaw. Free. (Lunch available for \$2). For luncheon reservations, call 665-9424 or 662-6365.

Run for the Health of It: U-M Health Service

Five-kilometer (3.1-mile) run through Nichols Arboretum to celebrate National Jogging Day. Check-in between 8:30 and 9:15 a.m.

9:30 a.m., Markley Residence Hall, Washington Hts. near U-M Medical Center. Pre-registration \$1.50 (\$4.50 with T-shirt) through Oct. 5 at Rm 202B, 207 Fletcher, at various campus locations, and at Tortoise and Hare, 213 E. Liberty. (Late registration \$3, no T-shirt.) 763-1320.

Cross-Country Championships: Ann Arbor Track Club

Boys' and girls' championships in four age categories: 9 and under, 10-11, 12-13, and 14 and over. Trophies and medals.

10 a.m., Buhr Park, Packard Rd. Nominal fee. 995-7276.

3rd Annual American Heritage Quilt Exhibit and Craft Fair: United Methodist Women

Over 70 quilts on exhibit, each with an interesting family history, design or unusual quality of craftsmanship. Also, a patchwork quilt workshop presented by well-known quilt instructor Sara Deasy, with kits available at cost. Quilt-related supplies available. Soup and sandwiches, baked goods, and door prizes. Coffee and tea free.

10 a.m.-4 p.m., First United Methodist Church, 120 S. State. \$1 (children free). To exhibit a quilt, call 971-8940. To register for workshop, call 971-4899.

A Weekend on Art and Education:

Rudolf Steiner Institute

Lectures by Helmut Krause of the Toronto Waldorf School on "The Nature and Needs of Children Age 6 to 9" (10:30 a.m.) and "Bringing the Experience of Language to New Life" (8 p.m.); eurythmy lessons by Renate Krause of the Toronto Waldorf School at 3:30 p.m. and, on Sunday, 10:30 a.m.; sculpture lessons by Patrick Stolfo of Southfield at 1:30 p.m. and, on Sunday, at 1:30 p.m.

10:30 a.m., Rudolf Steiner House, 1923 Geddes. \$20 for all events (\$3 for each lecture and \$10 for both eurythmy or both sculpture lessons; seniors and students, \$14, \$2, \$6, respectively). 662-6398.

★ Community Open Meeting:

Gray Panthers of Southeastern Michigan

Zena Zumeta, an Ann Arbor attorney who works with the Coalition for a Fair Budget, discusses "The Social Implications of the Reagan Budget." All invited.

3-5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 663-5348.

Gordon Lightfoot: U-M Office of Major Events

Canadian Lightfoot is one of the finest contemporary singer/songwriters, and one of the few to retain an authentic folkishness without sounding dated. Among his more than 140 compositions, the best known are "The Wreck of the Edmund Fitzgerald," "Early Morning Rain," and "Sundown."

8 p.m., Hill Auditorium. Tickets \$9-\$11 at the Michigan Union Ticket Office and at CTC outlets. 763-2071.

"An Evening of Womyn's Music"

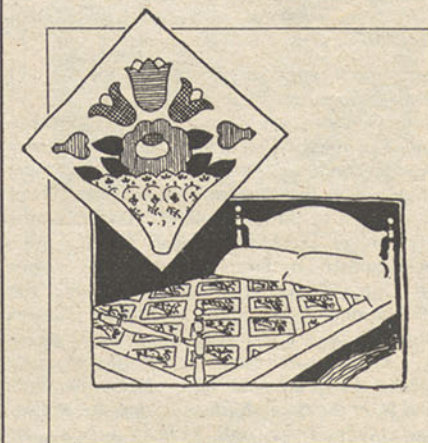
Performances by Lindsay Tomasic and Jesse Fitzpatrick, the dynamic folk-flavored duo from the group "Trees," singer/songwriter Ann Doyle, and other local women artists. Some solos and some performances in groups of varying size and make-up.

8 p.m., First Unitarian Church, 1917 Washtenaw. \$4 at the door. 668-1024, 663-3528.

"Don Giovanni": University Musical Society

The Goldovsky Grand Opera Theater returns to present Mozart's masterpiece of merry comedy and suspenseful drama. A new production, fully staged.

8 p.m., Power Center. Tickets \$6-\$10 at Burton Tower and at the door. 665-3717.



Quilt Exhibit at First United Methodist Church. Sat., Oct. 10.

"The Blood Knot":

PTP's Michigan Ensemble Theatre.

See 8 Thursday. 8 p.m.

★ Dramatic Readings in English:

Festival of Yiddish Culture

Dramatic readings from Yiddish literature by Joseph Bullof, a well-known actor from New York's Yiddish Theatre.

8 p.m., Residential College Theatre, East Quad. Free. 764-0351.

Count Basie and His Orchestra:

EMU Guest Artist and Speaker Series

From the Harlem clubs of the 1920's, Count Basie has risen to legendary status over the past six decades, and he still swings as sweetly as ever. Homecoming concert.

8 p.m., Pease Auditorium, EMU campus. \$10.50-\$12 (seniors and EMU students, \$6.50-\$8). 487-3045.

"Don't Touch That Dial": The Ann Arbor

Sweet Adelines Annual Show

See 9 Friday. 8 p.m.

"No Hunting": Men Working

See 9 Friday. 8:30 p.m.

Ann Arbor Chamber Orchestra

The Chamber Orchestra's first concert of the season features guest violinist Daniel Phillips, the 1978 recipient of the prestigious Michael Award for Young Concert Artists. An inspired artist on the threshold of international stardom, Phillips is featured in Mozart's Concerto No. 5 in A. Also on the program: Mozart's Overture, "The Impresario," Prokofiev's Summer Day Suite, and Haydn's Symphony No. 104 "London." Carl Daehler conducts.

8:30 p.m., Michigan Theatre. Tickets \$6.50-\$8 (seniors and students, \$4.50-\$5.50) at the Michigan Theatre Box Office or by mail to Ann Arbor Chamber Orchestra, Box 7026, Ann Arbor 48107. 996-0066.

FILMS

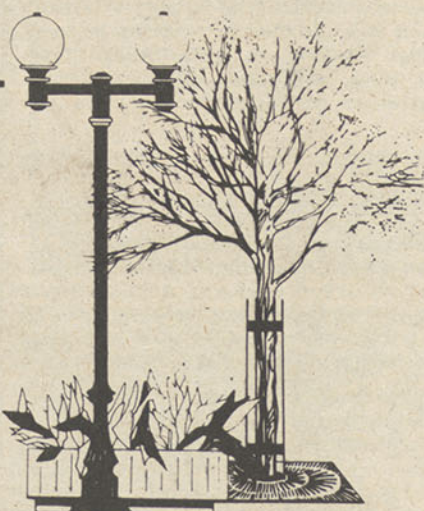
ACTION. "Brubaker" (Stuart Rosenberg, 1980). Robert Redford. Nat. Sci., 7 & 9:15 p.m. **AAFC.**

Thursday fest

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Vienna Chamber Orchestra

Philippe Entremont, Conductor

International Presentations 1981-1982 Season

GOLDVSKY OPERA COMPANY "Don Giovanni"	Sat Sun Oct 10, 11	CONCERTO SOLOISTS OF PHILADELPHIA with Hermann Baumann, French Horn	Sat Dec 12
ZAGREB PHILHARMONIC ORCHESTRA Valter Despalj, Cellist	Fri Oct 16	PITTSBURGH BALLET THEATRE Tchaikovsky's "Nutcracker"	Fri-Sun Dec 18-20
AURORA NATOLA-GINASTERA, Cellist, and ANTHONY DI BONAVENTURA, Pianist	Sun Oct 18	ANDRÉ WATTS, Pianist, and CHARLES TREGER, Violinist	Sun Jan 10
ALL GINASTERA PROGRAM	Tues Oct 20	JOFFREY II DANCE COMPANY	Fri Sat Jan 15, 16
LONDON EARLY MUSIC GROUP	Fri Oct 23	DAME JANET BAKER, Mezzo-soprano	Sun Jan 17
OKINAWAN DANCE THEATRE AND MUSIC	Wed Oct 28	OAKLAND (CALIFORNIA) BALLET	Mon-Wed Jan 25-27
NATHAN MILSTEIN, Violinist	Thurs Oct 29	SOFIA PHILHARMONIC ORCHESTRA	Thurs Feb 4
MARTHA GRAHAM DANCE COMPANY	Fri-Sun Oct 30-Nov 1	CARLOS MONTOYA, Guitarist	Sat Feb 6
SOVIET EMIGRÉ CHAMBER ORCHESTRA Boris Bloch, Pianist	Tues Nov 3	ORPHEUS ENSEMBLE	Sun Feb 7
PANOCHA STRING QUARTET	Sat Nov 7	CHAMBER ORCHESTRA OF VERSAILLES	Thurs Feb 18
TASHI, Clarinet and Strings with Richard Stoltzman, Clarinetist	Sun Nov 15	PAUL TAYLOR DANCE COMPANY	Tues Wed Mar 2, 3
UTO UGHI, Violinist	Fri Nov 20	DETROIT SYMPHONY ORCHESTRA Erich Bergel, Conductor, and Radu Lupu, Pianist	Fri Mar 5
CESARE SIEPI, Bass	Sun Nov 22	HEINZ HOLLIGER, Oboist	Sun Mar 7
LUBLIN POLISH FOLK FESTIVAL	Mon Nov 23	MARCEL MARCEAU, Mime	Thurs-Sat Mar 11-13
PAUL GAULIN MIME COMPANY	Tues Nov 24	JURY'S IRISH CABARET	Tues Mar 16
JAMES GALWAY, Flutist, PHILLIP MOLL, Pianist, and MORAY WELSH, Cellist	Mon Nov 30	PETER SERKIN, Pianist	Thurs Mar 18
ROMANIAN FOLK FESTIVAL	Wed Dec 2	TOKYO STRING QUARTET	Sat Mar 20
HANDEL'S "MESSIAH" Donald Bryant, Conductor, Soli, Choral Union and University Orchestra	Fri-Sun Dec 4-6	MAURIZIO POLLINI, Pianist	Wed Mar 24
VIENNA CHAMBER ORCHESTRA Philippe Entremont, Conductor and Pianist	Tues Dec 8	TEDD JOELSON, Pianist	Thurs Apr 1
		PENNSYLVANIA BALLET	Mon-Wed Apr 19-21
		MAY FESTIVAL Philadelphia Orchestra Eugene Ormandy/Aldo Ceccato (on sale December 1)	Wed-Sat Apr 28-May 1

Brochure with complete information is available upon request.
Contact University Musical Society, Burton Tower, Ann Arbor, Michigan 48109.
Weekdays 9-4:30, Saturday 9-12. Phone (313) 665-3717.

UNIVERSITY MUSICAL SOCIETY

Some fall days are forever.



BURLINGTON SPORTSWEAR FABRICS

Friday, September 25
Saturday, September 26
UNITED WAY DAYS
Informative exhibits displayed
by community agencies.
Mall Hours Grand Court

BRIARWOOD'S EIGHTH ANNIVERSARY

Wednesday, October 7
Enjoy the world famous harmony of
the Four Freshman. Entertainment
for the entire family.
7:00 p.m. & 8:00 p.m. Grand Court

Thursday-Sunday
October 8-11
ART '81

Exhibition by the University
Artists and Craftsmen Guild.
Mall Hours Grand Court

Thursday, October 15
RED CROSS BLOODMOBILE
Community Room

Sunday-Friday
October 25-October 30
HAUNTED HOUSE
2:00 p.m.-6:00 p.m. Sunday
7:00 p.m.-9:00 p.m. Monday-Friday
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Make-up by Elizabeth Colburn

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The dragon glittered white with sparkling fires of gems in the moon.

215 S. State (near State Theatre)

Photo: John Shultz

CALENDAR /continued

"Urban Cowboy" (James Bridges, 1980). John Travolta. MLB 4, 7 & 9:30 p.m. CG. "Mon Oncle d'Amerique" (Alain Resnais, 1980). Comedy of manners and rituals. French, subtitles. Old A&D, 7 & 9:15 p.m. CLC. "To Sir With Love" (James Clavell, 1968). Sidney Poitier. SA, 8 p.m. C2. "The Seven Samurai" (Akira Kurosawa, 1954). A village of peaceful farmers hires a band of samurai warriors to defend them from bandits. Japanese, subtitles. AH-A, 8 p.m. MED. "Alien" (Ridley Scott, 1979). Sci-fi horror, with award-winning special effects. MLB 3, 7 & 10 p.m.

(Vittorio De Sica, 1971). An aristocratic Jewish family undone by the anti-semitism of Mussolini's Italy. MLB 3, 7 & 9 p.m. CFT. "African Queen" (John Huston, 1951). Humphrey Bogart, Katharine Hepburn. Mich., 5, 7 & 9 p.m. CG. "City Lights" (Charlie Chaplin, 1931). Chaplin classic. Old A&D, 7 p.m. "A Woman of Paris" (Charlie Chaplin, 1923). Silent classic with musical score by Chaplin. Old A&D, 9 p.m. C2. "The Stud Farm" (Andras Kovacs, 1978). Penetrating study of Stalinist era in Hungary. Hungarian, subtitles. AH-A, 7 & 9 p.m.

11 SUNDAY

★ Fall Color Walk: Washtenaw County Parks and Recreation Nature Walk

The area at Park Lyndon has a wide variety of hardwoods, and the fall colors are spectacular. 10 a.m., south parking lot, Park Lyndon, N. Territorial, 1 mile east of M-52. Free. 994-2575.

★ Second Sunday Open House: Motor City Theater Organ Society

Scott Smith performs, followed by an open console, in which members of the audience are invited to try their hand at the big Barton Theatre Organ. Coffee and donuts at intermission. 10 a.m., Michigan Theater. Free. 663-1829.

A Weekend on Art and Education: Rudolf Steiner Institute

See 10 Saturday. 10:30 a.m.

Homes Tour: Saline Area Historical Society

On the tour are seven private homes (including a Greek Revival, a converted one-room schoolhouse, two Colonial Revivals, a Queen Anne house, and the original town meeting house, now converted into a bungalow), a Gothic church, a farm, and the Saline Depot, currently undergoing renovation as the future workshop and stage of the Meredith Bixby Marionettes. (Bixby is scheduled to move in October 1 and is expected to be present during the tour.) Also, exhibits of collections by local collectors, demonstrations of pioneer crafts, antique vehicles touring the area, a wide variety of musical offerings, and refreshments. 1-6 p.m., Trinity Lutheran Church, 195 E. Michigan Ave. at Harris St. Tickets and brochures \$2 in advance from Saline Historical Society, P.O. Box 324, Saline 48176, at various locations in Saline, and \$2.50 at the start of the tour. (Seniors, \$1, and children under 12 free.) 429-7661.

★ Washtenaw Community College Nature Walk: Sierra Club

A leisurely three-mile hike through woodland and meadow. 1 p.m. Meet at Washtenaw Community College parking lot (to the left of the main entrance to W.C.C. on Clark Rd.). Free. 971-0413.

Mini-Matinee Club: Ann Arbor Recreation Department

The second in a series of four live Sunday matinees for young audiences ages 4-8. Features "The Lion and the Mouse" (a puppet show by Dick Waskins) and "Opera's for Children Too" (a musical presentation by Jeanette Tracy Brock). 1:30 & 3:30 p.m., Cultural Arts Bldg., 1220 S. Forest. \$2.50 (children, \$2). 994-2326.

"The Blood Knot": PTP's Michigan Ensemble Theatre

See 8 Thursday. 2 & 8 p.m.

"Don Giovanni": University Musical Society

See 10 Saturday. 3 p.m.

"French Canadian Holiday": Kiwanis Travel and Adventure Series

"Experience the contrasts of Quebec...soak up the history and atmosphere in Quebec City...the cosmopolitan flavor of Montreal." With live narration by Sid Dodson. 3 p.m., Michigan Theatre. \$2 (\$10 for all six shows in the series). 668-8480.

Dan Fogelberg: U-M Office of Major Events

A singer/songwriter who emerged in the early 70s and is still going strong. Among college students, his records are almost as hungrily anticipated as Bruce Springsteen's. 8 p.m., Crisler Arena. Tickets \$10.50-\$11.50 at the Michigan Union Box Office and at CTC outlets. 763-9071.

FILMS

ACTION. "The Garden of the Finzi-Continis"

12 MONDAY

★ Annual Meeting: Recycle Ann Arbor

New members welcome. Discussion of recycling projects for this year. For time and location, call 665-6938.

★ U-M Bartok Centennial Series

The fourth program of the U-M graduate students' performance of the complete solo piano music for Bartok's 100th anniversary. 8 p.m., U-M School of Music Recital Hall, Bonisteel Blvd., North Campus. Free. 764-0583.

FILMS

AAFC. "Mingus" (Thomas Reichman, 1966). Documentary of jazz great Charlie Mingus. Plus shorts on Louis Armstrong and Fats Waller. AH-A, 7 p.m. "Wizard of Waukesha: A Film About Les Paul." Documentary about the virtuoso jazz guitarist. Plus short on Duke Ellington. AH-A, 8:45 p.m. CFT. "Little Big Man" (Arthur Penn, 1970). Dustin Hoffman, Faye Dunaway, Chief Dan George. Mich., 4, 7 & 9:30 p.m. CG. "The Cruel Sea" (Khalid Siddick, 1971). Award-winning story of an ill-fated love among pearl divers of the Arabian/Persian Gulf. Arabic, subtitles. Free. Old A&D, 8 p.m. C2. "Black Girl" (Ousmane Sembene, 1965). Bitter story of exile and despair about "decolonized" French Africa. French, subtitles. Nat. Sci., 8:15 p.m. "Lucia" (Humberto Solas, 1972). Epic tale of passion and politics spanning 70 years of Cuban history. Spanish, subtitles. Nat. Sci., 8:15 p.m.



Daniel Phillips performs with the Ann Arbor Chamber Orchestra, Sat., Oct. 10.

13 TUESDAY

★ Monthly Coffee: Newcomers/Coterie Club of Ann Arbor

A chance to meet old and new members of Coterie, a club open to anyone who's moved or returned to Ann Arbor within the last two years. (Once you're in, you're in forever.) Coterie currently has 361 members. Informal, children welcome. 10 a.m., 1716 Glastonbury. Free. 484-4415.

★ The Caravan for Human Survival

A rally held by this nation-wide anti-nuclear weaponry project which tours from campus to campus. Followed by lectures, panel discussions, films and entertainment.

11 a.m.-11 p.m., on the diag and in Angell Hall or in the Michigan Union. Detailed schedule available in the Fish Bowl in Angell Hall, Oct. 10. 662-7805, 662-6597.

★ **Booked for Lunch: Ann Arbor Public Library**
Local food and wine experts Jan and Dan Longone discuss "The Literature of Food and Wine." Bring a sack lunch; coffee and tea provided.

12:10 p.m., Ann Arbor Public Library. Free. 994-2352.

★ **U-M Field Hockey vs. Bowling Green**
4 p.m., Ferry Field. Free. 764-0244.

Fun Run: Ann Arbor Track Club
See 6 Tuesday. 6:30 p.m.

★ **U-M Women's Volleyball vs. Central Michigan**
7 p.m., Central Campus Rec. Bldg. Free. 764-0244.

★ **"Conscientious Objection and Other Options to the Draft": Committee Against Registration and the Draft**

Slide show with talk by Joe Volk of the American Friends Service Committee. Refreshments.

7:30 p.m., Ann Arbor Public Library. Free. 995-754.

Viewpoint Lectures: UAC

Oakland County Prosecutor L. Brooks Patterson's topic is "Capital Punishment."

8 p.m., Pendleton Room, Michigan Union. \$1. 763-1107.

FILMS

AAFC. "Hardcore" (Paul Schrader, 1979). George C. Scott, Peter Boyle. AH-A, 7 & 10:20 p.m.
"Rolling Thunder" (John Flynn, 1977). William Devane. AH-A, 8:40 p.m. **CFT. "Richard III"** (Laurence Olivier, 1956). Shakespeare with Olivier, Claire Bloom, Sir John Gielgud, Sir Cedric Hardwicke. Mich., 4, 7 & 9:45 p.m. **CG. "The Godfather, Part II"** (Francis Ford Coppola, 1974). Al Pacino, Robert DeNiro. Old A&D, 7 p.m.

14 WEDNESDAY

Devo: U-M Office of Major Events

These ex-admen from Akron pioneered techno-music as a satire of contemporary mechanization. Recently, they have been making less bizarre, more accessible dance music. They have crossed over into the dance-oriented charts and are very big with the junior high set. Look for a very mixed crowd at this show.

8 p.m., Hill Auditorium. Tickets \$8-\$10 at the Michigan Union Box Office and at CTC outlets. 763-2071.

Hamilton Jordan:

EMU Guest Artist and Speaker Series

Jimmy Carter's White House chief of staff offers an original and comprehensive perspective on the Presidency and world events. Jordan's speech promises to be witty, candid, and insightful.

8 p.m., Pease Auditorium, EMU campus. \$3.50 (seniors and EMU students, \$2.50). 487-3045.

Laugh Track: UAC

See 7 Wednesday. 9 p.m.

Big Twist and the Mellow Fellows

Hailed by many critics as the forerunners of a national R&B revival, this seven-piece Chicago-based group features a 385-pound singer with a velvety voice ("a blues version of aged whiskey," *Record World* called it). Their first album, on Flying Fish Records, reveals an R&B sound that is authentic yet fresh and fully their own.

9:30 p.m., Rick's American Cafe, 611 Church. \$4. 996-2747.

FILMS

CFT. "Fahrenheit 451" (Francois Truffaut, 1966). Julie Christie, Oskar Werner. Based on Ray Bradbury's novel. Mich., 3 & 7 p.m. **"Jules and Jim"** (Francois Truffaut, 1961). Jeanne Moreau, Oskar Werner, Henri Serre. French, subtitles. Mich., 5 & 9 p.m.

15 THURSDAY

★ **"What Should I or Shouldn't I Expect from My Doctor?": Turner Geriatric Clinic**

Talk and workshop presented by Margaret Stockman of the Turner Clinic's medical staff.

1-3:30 p.m., Salvation Army Citadel, 100 Arbana. Free. 764-2556.

Academy of Early Music

The Ann Arbor debut of Capriccio, a trio composed of three of Ann Arbor's finest baroque musicians, each a performer of international repute: Michael Lynn, recorder and baroque flute; Max von Egmond, baritone; and Edward

Simply Cross Stitch

"MINI-CHRISTMAS WORKSHOP"

October 5, 7-9:30 p.m.
October 24, 10-12:30 p.m.

2440 W. Stadium
(across from Mountain Jack's)
662-4987

T.W.F. 10-5
Thur. 10-8
Sat. 10-5

Classes, workshops
Parking in rear

Audree Levy's

INVITATIONAL ANN ARBOR WINTER ART FAIR



DATE:

Nov. 13, 14 & 15, 1981

TIME:

Fri. & Sat. 10 a.m.—9 p.m.
Sun. 10 a.m.—6 p.m.

PLACE:

U of M Track & Tennis Bldg.
Ferry Field on State Street
I-94 Exit State Rd. (north)

\$1.00 Parking on Ferry Field

\$2.00 Admission
250 Artists and Craftsmen

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An Art & Science of the Mind & Body

Women's Self-Defense

Monday 7:30-8:30p.m. October 19-November 23
6 weeks \$30.00

Applications now being accepted

220 S. Main, Ann Arbor 994-0333

CALENDAR /continued

Parmentier, harpsichord. The program includes Telemann's Cantata for flute, baritone and continuo, Boehm harpsichord solos, a C. P. E. Bach flute piece, Italian harpsichord music, and highly ornamented recorder and harpsichord take-offs on 16th-century Italian and French popular songs. Co-sponsored by the Michigan Union Arts Programs.

8 p.m., Pendleton Room, Michigan Union. \$3-\$5 at the Union Box Office and at the door. 763-5900.

"The Blood Knot":

PTP's Michigan Ensemble Theatre
See 8 Thursday. 8 p.m.

★ "Rudolf Rocker: the Anarchist Yiddishist": Festival of Yiddish Culture

Lecture by William Fishman, senior research fellow in labor studies at Queen Mary College, University of London, and author of *Jewish Radicals: From Tsarist Shtetl to London Ghetto*.
8 p.m., Hillel, 1429 Hill. Free. 663-3336.

★ Soundstage: UAC/Eclipse Jazz

See 1 Thursday. 8 p.m.

"The Fantastiks": Black Sheep Repertory Theatre

Tom Jones' and Harvey Schmidt's fantasy-satire about young love, parents, the world and human nature. One of New York's longest-running plays ever.

8:15 p.m., 104 E. Main, Manchester. \$3-\$7. 428-9280.

FILMS

CFT. "The Last Detail" (Hal Ashby, 1973). Jack Nicholson, Otis Young, Randy Quaid. Mich., 3:30 & 7 p.m. "Five Easy Pieces" (Bob Rafelson, 1970). Jack Nicholson, Karen Black, Susan Anspach, Sally Struthers. Mich., 5:15 & 9 p.m. CG. "Playtime" (Jacques Tati, 1969). Futuristic comedy/satire. French, subtitles. Old A&D, 6:30 & 10 p.m. "Monsieur Hulot's Holiday" (Jacques Tati, 1952). Classic comedy by "the French Chaplin." Old A&D, 8:30 p.m. CLC. "The Blob" (Irwin S. Yeaworth, Jr., 1958). Teenage monster classic with Steve McQueen. SA, 8 p.m. MED. "The Concert of Bangladesh" (Sol Swimmer, 1974). George Harrison, Eric Clapton, Bob Dylan, and more. Also, Pretenders short. Nat. Sci., 7 & 9 p.m.

16 FRIDAY

★ Pet-O-Rama: Humane Society of Huron Valley

An educational and promotional event with displays, booths, and demonstrations. Demonstrations include the Sheriff's Department with a narcotics-detecting dog, dog carting, grooming of different breeds, weight pulling, obedience training, the Ann Arbor Dog Training Club's flyball team, and a breed parade.

6-9 p.m., Arborland Mall. Free. 662-5585.

Comic Opera Guild

Features "The Festival of the Doves," a one-act "zarzuela" (the Spanish form of operetta that combines operetta with Spanish stage farce) by Thomas Breton, often called "the Spanish Offenbach." A couple who habitually insult each other get tired of this, agree to go to the festival with someone else, and get back together at the end. With a new translation by the Guild's Tom Petiet, this is probably the first English version of "Festival" ever performed in America. Also on the program, musical highlights from Leonard Bernstein's "Candide."

8 p.m., Michigan Theatre. \$5. 668-8480.

United Mime Workers: Canterbury Loft

This ten-year-old professional ensemble of four mime artists from Champaign-Urbana, Illinois, has toured extensively throughout the U.S., Europe, and Latin America. They perform their original play, "Mime Is No Object: The Reproduction of the Working Day," a piece about work, economics, and daily life which combines humor with provocative social comment. On display in the lobby: 20-foot-long color score of the complex work, using a notational system designed by UMW for this performance. Discussion with the audience follows the performance.

8 p.m., Canterbury Loft, 332 S. State. \$3.50. 665-0606.

James Blood Ulmer: Eclipse Jazz

Guitarist Ulmer is widely recognized as one of the most significant innovators in contemporary jazz. He calls his music "harmelodic diatonic

funk," which he has developed out of his early association with Ornette Coleman and his harmelodic theory. He is seeking a "redefinition of American music," as his manager Roger Trilling puts it, through a fusion of the essential elements of jazz, pop, and blues.

8 p.m., Power Center. Tickets \$6.50 at the Michigan Union Box Office and all CTC outlets. 763-2071.

"The Blood Knot":

PTP's Michigan Ensemble Theatre
See 8 Thursday. 8 p.m.

"The Fantastiks": Black Sheep Repertory Theatre

See 15 Thursday. 8:15 p.m.

Zagreb Philharmonic

Yugoslavia's premier symphony orchestra on its first extended American tour. Featured performers are Pavle Despali, conductor, and Valter Despali, cello soloist. Program: Stanko Harvat's Choral for Strings (1968), Dvorak's Cello Concerto, and Tchaikovsky's Symphony No. 5.

8:30 p.m., Hill Auditorium. Tickets \$5-\$13 at Burton Tower and at the door. 665-3717.

FILMS

ACTION. "Blonde Venus" (Josef von Sternberg, 1932). Marlene Dietrich. MLB 4, 7 & 10:30 p.m. "Morocco" (Josef von Sternberg, 1930). Marlene Dietrich, Gary Cooper. MLB 4, 8:45 p.m. AAFC. "Where the Buffalo Roam" (Linson, 1980). Bill Murray. Nat. Sci., 7 & 9 p.m. CG. "Atlantic City" (Louis Malle, 1981). Burt Lancaster, Susan Sarandon. Old A&D, 7 & 9:15 p.m. CLC. "Close Encounters of the Third Kind" (Stephen Spielberg, 1978). Richard Dreyfuss. SA, 8 p.m. C2. "The Long Voyage Home" (John Ford, 1940). Based on a series of one-act plays by Eugene O'Neill. John Wayne. AH-A, 7 p.m. "They Were Expendable" (John Ford, 1945). John Wayne, Robert Montgomery. AH-A, 9 p.m. GAR. "Intermezzo" (Gregory Ratoff, 1939). Leslie Howard, Ingrid Bergman. Room 100 HH, 7 & 9:45 p.m. "Of Human Bondage" (J. Cromwell, 1934). Leslie Howard, Bette Davis. Room 100 HH, 8:15 p.m. MED. "Excalibur" (John Borman, 1980). Epic version of the Arthurian legends. MLB 3, 7 & 9:30 p.m.



Capriccio (Max von Egmond, Edward Parmentier, and Michael Lynn) in the Pendleton Room, Michigan Union, Thurs., Oct. 15.

17 SATURDAY

Recycle Ann Arbor

See 3 Saturday. Collection date for the area bounded by Main, Miller, Maple and Liberty.

★ Pet-O-Rama: Humane Society of Huron Valley

See 16 Friday. 11 a.m.-9 p.m.

U-M Football vs. Iowa

1 p.m., Michigan Stadium. \$12 (sold out). 764-0244.

Vegetarian Dinner: Yoga Center

Russian dishes featured.
6 p.m., 203 E. Ann. \$3.50 donation. 769-4321.

Comic Opera Guild

See 16 Friday. 8 p.m.

United Mime Workers: Canterbury Loft

See 16 Friday. 8 p.m.

"The Blood Knot":

PTP's Michigan Ensemble Theatre
See 8 Thursday. 8 p.m.

"The Fantastiks": Black Sheep Repertory Theatre

See 15 Thursday. 8:15 p.m.

Theodore Bikel: Festival of Yiddish Culture

"An Evening of Jewish Song" by the world-

DISCOVER THE BRASS



**YOU PROBABLY GO AROUND MORE
THAN ONCE IN LIFE. IF YOU BOUGHT
AATA TOKENS, YOU COULD ALSO GO
A LOT CHEAPER.**

After October 1, fare for "The Ride" will be 60¢. Considering the cost of gas and parking, not to mention the hassle, it's still a great bargain. Here's a way to make the bargain even better. AATA tokens are available in packs of 20 for \$9.00. That's 45¢ a ride. And AATA, cooperating with the following merchants, has 13 locations to make buying tokens easier than ever.

Token outlets

1. Discount Records, 300 S. State
2. Briarwood Mall information booth
3. Goodyear's, 122 S. Main
4. The Book Stop, Plymouth Mall
5. Huron Valley National Bank,
Main office, 122 S. Fifth Ave.
6. Bock's Book Haus, University Square
Shopping Center, 4667 Washtenaw
7. Antonio's Pizza, Maple Village
Shopping Center
8. Washtenaw Community
College Bookstore
9. University Hospital gift shop
10. Stadium Pharmacy, 1930 W. Stadium
11. E.M.U. McKenney Union,
First floor newsstand
12. Ypsilanti City Clerk's office, 1 S. Huron
13. Ypsi Food Co-op, 308 Perrin

Ann Arbor Transportation Authority

**Ride Information
996-0400**



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100% nylon fisherman's packcloth with
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Monday-Wednesday & Saturday 9:30-5:30 Thursday & Friday 9:30-9:00

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CALENDAR /continued

renowned folksinger and actor. With Bikel's
usual emphasis on Israeli, Russian, and East
European material and a strong dose of humor.

8:30 p.m., Power Center. Tickets \$9-\$12 (stu-
dents, \$6-\$8) by phone with Visa or Master-
charge or at Hillel, 1429 Hill. 663-3336.

Laugh Track: UAC

See 7 Wednesday. This special edition of
Laugh Track features nationally-known comedian
Tom Parks. 9 p.m.

FILMS

ACTION. "Sleeper" (Woody Allen, 1973). Woody
Allen, Diane Keaton. MLB 4, 7 & 9 p.m. **AAFC.**
"The Stunt Man" (Richard Rush, 1980). Peter
O'Toole. MLB 3, 7 & 9:30 p.m. **CG.** "Cousin,
Cousine" (Taccarella, 1976). Popular French
romantic comedy. Very light. French, subtitles.
Old A&D, 7 & 9 p.m. **CLC.** "Creature from the
Black Lagoon" (Jack Arnold, 1954). 3-D horror.
SA, 2 & 8 p.m. **C2.** "Bye-Bye Brazil" (Carlos
Diegues, 1980). Picaresque journey through back-
roads of Brazil with an oddball carnival troupe.
AH-A, 7 & 9 p.m. **MED.** "Beach Blanket Bingo"
(Asher, 1965). Annette and Frankie, surf and sand.
Nat. Sci., 7 p.m. "Batman" (Leslie Martinson,
1966). Adam West, Burt Ward. Nat. Sci., 9 p.m.

18 SUNDAY

Antiques Market

Over 275 dealers in antiques and collectibles.
This high-quality show is a monthly addiction for
thousands.

8 a.m.-4 p.m. ("early birds" welcome after 5
a.m.), Farm Council Grounds, 5055 Ann Arbor-
Saline Rd. \$1. 662-9453.

★ Fall Color Walk: Washtenaw County Parks and Recreation Nature Walk

The woods along scenic Fleming Creek are
especially beautiful in the autumn. Footbridges,
rapids and arching shrubs.

10 a.m., Matthaei Botanical Gardens, 1200 Dix-
boro. Free. (There is a small fee for entrance to
the conservatory after the walk.) 994-2575.

3rd Annual Greenhills School Homes Tour

The six homes on the tour are located in the
Washtenaw Hill-Ives Woods area, a wooded neigh-
borhood of impressive houses. On the tour:
"The Hermitage" at 1808 Hermitage, an elegant
three-story Georgian mansion (never before
opened to the public) probably built in 1917 for
Marvin Ives, the developer of Ives Woods; a
brick Colonial at 1503 Cambridge built in 1902; a
Colonial Revival at 1111 Fair Oaks designed in
the Jeffersonian style after Monticello and the
south portico of the White House by noted
classic revivalist Fiske Kimball; a stone and stuc-
co house at 1130 Fair Oaks; an English Country
Tudor at 2038 Norway; and one of the neigh-
borhood's original farmhouses at 2012 Washtenaw,
built in 1839 and extensively remodeled in 1901.
Proceeds to be used for scholarships to Green-
hills, a non-denominational independent school
founded eleven years ago.

Noon-5 p.m. Tickets and a printed tour guide
available at any of the tour homes on the day
of the tour or in advance at Greenhills School,
850 Greenhills Drive. \$5. 769-4010.

★ Pet-O-Rama: Humane Society of Huron Valley

See 16 Friday. Noon-5 p.m.

"The Blood Knot":

PTP's Michigan Ensemble Theatre

See 8 Thursday. 2 & 8 p.m.

★ Fall Field Trip: Washtenaw Audubon Society

Explore Haehnle Sanctuary in the Waterloo
area, Jackson County, for the spectacular, big
sandhill cranes and waterfowl.

4 p.m. Meet at Ann Arbor Bank parking lot,
Maple Village Shopping Center. Free. 769-2371.

Anthony di Bonaventura and Aurora Natola-Ginastera:

University Musical Society

Pianist di Bonaventura and cellist Natola-
Ginastera perform music of Argentina's out-
standing composer, Alberto Ginastera, in Ann
Arbor for two concerts of his music. The program
features the premiere of Ginastera's Second
Piano Sonata, and his Cello Sonata No. 1.

4 p.m., Rackham Auditorium. Tickets \$5.50-
\$8.50 at Burton Tower and at the door. 665-3717.

"The Fantastiks": Black Sheep Repertory Theatre

See 15 Thursday. 4 p.m.



The Hermitage: 3rd Annual Greenhills Homes
Tour. Sun., Oct. 18.

Big Band Night: Campus Inn

A nostalgic evening of Tommy Dorsey, Glenn
Miller, and Duke Ellington favorites provided by
the Ambassadors, a 17-piece combo billed as
"greater Ann Arbor's band of renown." Cash bar,
dancing, and old-fashioned ballroom seating.

6:30 p.m., Campus Inn. \$7.50 (dinner guests,
\$2.50). Advance dinner and ballroom reserva-
tions required. 769-2200.

Ann Arbor Film Cooperative and Festival of Yiddish Culture: Films

Two films shown in conjunction with the
Festival of Yiddish Culture. "A Vilna Legend"
(Turkew & Roland, 1924), a classic tale of frus-
trated love and destiny set in early 20th-century
Jewish Lithuania, 7 p.m. "Tevye" (Maurice Sch-
wartz, 1939), a moving adaptation of Sholem
Aleikhem's familiar story in which a man's
daughter falls in love with the intellectual son of
a local Russian peasant, 8:45 p.m.

7 p.m., Modern Language Bldg. 4. \$3 for both
films. 769-7787.

Twenty-First Annual Conference on Organ Music: U-M School of Music

A four-day program of lectures, workshops, re-
citals and concerts. Most of the events are open
only to those who register for all or part of the
conference, but some events are open and free
to all, including a performance by the American
Guild of Organists, today at 8 p.m., Bethlehem
United Church of Christ, 423 S. Fourth Ave.; an
organ recital by U-M Professor Robert Glasgow,
8 p.m., Oct. 19, Hill Auditorium; and a dis-
sertation recital by U-M grad student Michelle
Stout, 8 p.m., Oct. 21, Hill Auditorium.

8 p.m., various locations. \$65 for the entire
conference, \$40 for one day. For information,
call 764-2500.

FILMS

ACTION. "Seven Beauties" (Lina Wertmuller,
1976). Giancarlo Giannini. Italian, subtitles. MLB
3, 7 p.m. "Love and Anarchy" (Lina Wertmuller,
1976). Love and anarchy in Mussolini's Italy.
MLB 3, 9:15 p.m. **CG.** "State of the Union" (Frank
Capra, 1948). Spencer Tracy, Katharine Hepburn.
Old A&D, 6:30 & 9:40 p.m. "Prelude to War"
(Frank Capra, 1942). First film in the "Why We
Fight" series directed by Capra for the U.S.
government during World War II. Narrated by
Walter Huston. Old A&D, 8:40 p.m. **C2.** "Burn"
(Gillo Pontecorvo, 1970). Marlon Brando. AH-A, 7
& 9 p.m.

19 MONDAY

★ U-M Contemporary Directions Ensemble

Always interesting. Conductor Carl St. Clair
takes pains to integrate recognized 20th century
masterworks with the more unusual contempo-
rary fare. The emphasis is on variety and ex-
cellence of performance.

8 p.m., Rackham Auditorium, N. Ingalls at
Huron. Free. 764-0583.

FILMS

CG. "Portrait of Chieko" (Nakamura, 1967). A
tale of love and the artist. Japanese, subtitles.
Free. Old A&D, 8 p.m. **C2.** "The Lady Eve" (Pres-
ton Sturges, 1941). Barbara Stanwyck, Charles
Coburn. MLB 3, 7 p.m. "Palm Beach Story"
(Preston Sturges, 1942). Claudette Colbert, Joel
McCrea. MLB 3, 8:45 p.m.

20 TUESDAY

★ **Fun Run: Ann Arbor Track Club**
See 6 Tuesday, 6:30 p.m.

★ **"VBAC — Vaginal Birth After Cesarean":**
Lamaze Childbirth Preparation Association
Presentation and discussion with U-M ob-
stetrics and gynecology professor John J. LaFerla.
7:30 p.m., Ann Arbor Public Library. Free.
761-4402, 668-6449.

Music of Alberto Ginastera:
University Musical Society

The second of two concerts of the music of
Argentina's leading composer, who will be in the
audience. Program: cellist Aurora Natola-Gin-
astera, baritone Leslie Guinn and the U-M Con-
temporary Directions Ensemble perform
Serenata, Op. 42; organist Marilyn Mason per-
forms Variazioni e Toccata; pianist Anthony di
Bonaventura and the U-M Symphony perform
Piano Concerto No. 1. In conjunction with the
School of Music's Conference on Organ Music.

8 p.m., Hill Auditorium. Tickets \$5 at Burton
Tower and at the door. 665-3717.

"Electra": EMU Theatre

Sophocles' tragedy about Agamemnon's
daughter. One of the last victims of the Trojan
War, she is obsessed with the need for retribution
and with her inability to carry it out.

8 p.m., Quirk Auditorium, EMU campus. \$4.50
(EMU students, \$3). 487-1221.

Heritage Americana:
William L. Clements Library

A program of 19th-century American music
presented in the period concert style of alter-
nating between the scheduled performers.
Featured performers are Joan Morris and Bill
Bolcom, Ann Arbor's entertaining scholar-per-
formers of American popular song, with guest
baritone tenor Clifford Jackson; "Mr. Bones,"
Percy Danforth, performing "O Dem Golden
Slippers" with Bolcom and Morris; and Heritage
Americana, a brass band using Michigan
musicians and supplied with instruments,
costumes, and music by Robert Garofolo and
Mark Elrod, both of Washington, D.C. Heritage
Americana also features cornet virtuoso Henry
Meredith from the University of Ontario. Its
repertoire includes 19th century sentimental bal-
lads, minstrel songs, Civil War music, ballroom
music, Gay Nineties tunes, and martial songs.

8:30 p.m., William L. Clements Library, South
University at Tappan. 764-2347. This concert is
part of the annual meeting of the Associates
of the Library and is open to Associates only.
However, for \$25 (students, \$10) anyone can
become an associate and attend the concert.

FILMS

C.G. "Virgin Spring" (Ingmar Bergman, 1960).
Max Von Sydow. Swedish, subtitles. Old A&D,
7 & 9 p.m.

21 WEDNESDAY



Watazumi Doso at Rudi Foundation, Wed.,
Oct. 21.

Watazumi Doso: Rudi Foundation

Japanese classical flute master Doso per-
forms, accompanied by Maezumi Roshi.
\$4. For time and location, call 994-6140 (days)
or 995-5483 (eves).

★ **U-M Women's Volleyball vs.**
Kellogg Community College
7 p.m., Central Campus Rec. Bldg. Free.
764-0244.

"Harvey": Ann Arbor Civic Theatre

The warm and very funny tale of Elwood P.
Dowd, a quiet, ordinary man, a bit of a dreamer,
who sometimes drinks a little too much, and
whose best friend is a six-foot white rabbit. The
tale is best known, of course, in its film version
starring Jimmy Stewart, but this tremendously
popular original stage version is still being per-
formed all over the world. This is the Civic
Theatre's first production in the Michigan
Theatre, and director Ted Heusel has assembled
a veteran cast with the experience and the big
voices not to be intimidated by the size of the
Michigan Theatre. Heusel's production takes ad-
vantage of the large stage. Stars Bill Cross, Betty
Ellis, John Stephens, Leo McNamara, and Marty
Smith.

8 p.m., Michigan Theatre. \$5 (Wed.-Thurs.) and
\$6 (Fri.-Sat.). 668-8480, 662-7282.

Ewan MacColl and Peggy Seeger

These two scholar-performers have been at the
center of English (and American) folk music since
they helped instigate the folk revival in the 50s.
Longtime collaborators, they have produced
several folk song anthologies and done extensive
work disseminating folk music through film,
radio, and television. MacColl is best known as
the author of "The First Time I Ever Saw Your
Face," "Dirty Old Town," "Freeborn Man," and
"The Shoals of Herring." Seeger's best-known
song is "Gonna Be an Engineer," rapidly be-
coming a major feminist anthem.

8 & 10 p.m., The Ark, 1421 Hill. \$6. 761-1451.

"Don't Bother Me, I Can't Cope":

PTP's Guest Artist Series

Micki Grant's highly acclaimed musical moves
from one musical expression of the black ex-
perience to the next and generates an evening of
swiftly changing moods. The show draws on
black life from the ghetto to the university, and
the musical numbers range from a requiem for a
drug addict to an up-tempo, rousing first-act
finale, "They Keep Coming." Choreographed by
U-M Dance Department Director Vera Embree.

8 p.m., Power Center. Tickets \$4.50-\$6 (\$5.50-
\$7 on Fri.-Sat.) at the Michigan League Box
Office. 764-0450.

Taj Mahal

"Keeping the music alive" is what Taj Mahal
does. The son of a noted jazz arranger/pianist
and a gospel teacher/singer, Taj has never stop-
ped studying all forms of black musical culture.
"I have to study it," he says, "since I realized
that there were no institutions teaching it,
developing it, or preserving it." More than just a
student of black music, he has striven through-
out his career to achieve a newness in inter-
pretation necessary to keep it alive, and more often
than not, he has succeeded in doing that. Whether
it's nitty-gritty country blues, gospel, Jamaican
reggae, or African music, he has been able to
crystallize the essence of the music and
bring it home.

8 & 11 p.m., Rick's American Cafe, 611 Church.
Tickets \$6.50 at Schoolkids, State Discount,
and PJ's Used Records. 996-2747.

"Electra": EMU Theatre

See 20 Tuesday, 8 p.m.

Laugh Track: UAC

See 7 Wednesday, 9 p.m.

NO FILMS.

22 THURSDAY

Annual Halloween Costume Sale:
U-M Department of Theatre and Drama

A selection of costumes and costume items
from past and recent productions for those sear-
ching for something different in a Halloween
costume. Prices range from 5¢ to \$75, with most
items at the lower end of the scale. Cash only.
Proceeds to purchase needed shop equipment
and to bring in master teachers for seminars in
costuming.

9 a.m.-5 p.m., outside of 1528 Frieze Bldg.
(ground floor, Huron St. entrance). 764-6303.

"The Current Investment Environment":

Ann Arbor Trust Lunch and Learn

Talk by Charles L. Booth, executive vice
president and chief investment officer of the
Bank of New York.

Noon, Campus Inn. \$5 at the door includes
lunch. (Reservations by October 19.) 994-5555,
ext. 214.



Expressions

Express your deepest emotions through
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The Ann Arbor Handweavers' Guild

Twelfth Annual Sale

*First
Fall
Sale*

Saturday, Oct. 31

10-4

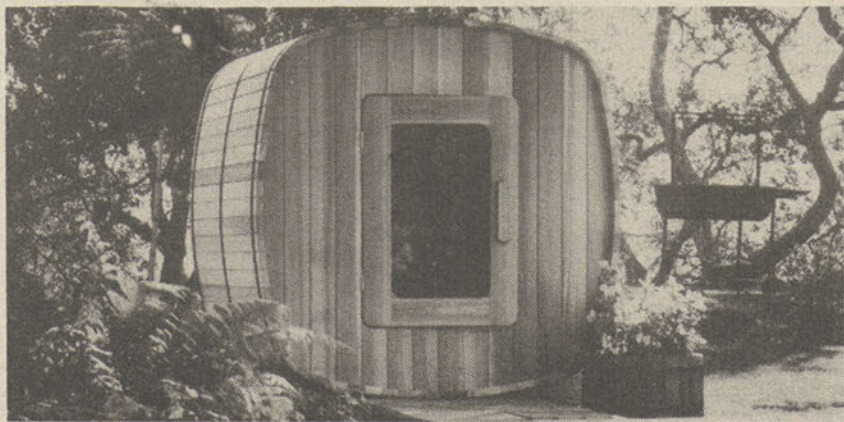
Sunday, Nov. 1

12-4

Ann Arbor Art Assoc.

117 W. Liberty

Complimentary Babysitting



Relax in your own sauna and save 20% during October

Discover how fun, healthy, and relaxing a sauna can be. And with our ready-to-assemble sauna kits, it's easy, too. We stock a large selection of both outdoor and indoor sauna rooms, heaters, controls, and accessories. We also service and repair any model of sauna equipment.

Drop by our showroom and see our saunas on display, along with our full line of hot tubs, spas, and accessories.


California Comfort Systems

Hot Tubs, Spas, Saunas, At-Home Leisure Products
Financing Available

4765 Jackson Road
Ann Arbor
1 1/2 miles west of Weber's

996-0696
Mon.-Sat. 10-6
Wed. until 9

The Needlepoint Tree



Stitch now for Christmas. Large selection of ornaments, stockings and booklets for needlepoint and cross-stitch.

Sign up now for Fall classes and workshops.

222 E. William Street, Ann Arbor, across from the Ann Arbor Y
Hours: Monday through Saturday, 10 a.m. to 5 p.m. 761-9222

**HEARTSTRING
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Complete Piano Service
Restored Pianos Sold

A total life approach...

Getting it all together!

A Workshop for Women

- Time Management
- Career Strategies
- Family Issues

Saturday October 17
9am-4pm

Mantels at Briarwood Hilton
Fee \$45

For more information call:
Pat Matarka: 764-7260
Charlotte Whitney: 662-2216

CALENDAR/continued

General Meeting:

Newcomers/Coterie Club of Ann Arbor

Greek pastry demonstration by Lenore Matoff of Kitchen Port in Kerrytown. Cocktail hour, lunch, door prizes.

12:30 p.m., Women's City Club, 1830 Washenaw. Send reservation check for \$5.50 (made out to Coterie) to Carol Richert, 1609 Barrington, Ann Arbor 48103, or Gaye Collins, 1438 Astor, Ann Arbor 48104. Reservations due by October 19. 663-6711, 995-3114.

Classical Dances of India Workshop

Workshop on footwork and rhythms designed to introduce people to the art of Indian dance. Taught by Ann Arborite Malini Srirama, a world-renowned exponent of the "Bharatha Natyam" classical style of Indian dancing. She was recently invited by the Indian mission to perform for the United Nations in New York.

7 p.m., 1355 Wynnstone Dr. off Larchmont from Green Rd. \$4. For reservations, call 994-3167 by October 20.

★ Open Meeting: Ann Arbor City

Bicycle Coordinating Committee

Videotape of a bicycle tour of China, followed by a brief agenda and an open meeting. All with contributions, complaints, or good ideas are invited.

7:30-9:30 p.m., 2nd floor conference room, New Fire Station, 111 N. Fifth Ave. Free. 994-2814.

Concert of the Month:

Michigan Union Arts Program

Performance by Akiko Matsuo, a School of Music graduate student who played Beethoven's Emperor Concerto in Tokyo last summer with the Tokyo Symphony. "An incredible pianist, a firecracker," says program organizer Shirley Smith. The program includes Beethoven's Rondo in C major and Sonata in E flat, Ravel's "Une barque sur l'océan," Debussy's "L'isle joyeuse," and Brahms' Variation and Fugue on a Theme by Handel.

8 p.m., Pendleton Room, Michigan Union. Free. 763-5900.

★ Washtenaw County Historical Society

Charles and Katharine Hagler talk about their experiences with a Greek Revival house which they purchased for \$1, moved to 3401 Berry Rd., Ypsilanti, and then rebuilt and refurnished in the original style. Refreshments.

8 p.m., Salvation Army Citadel, 100 Arbana. Free. 761-5537.

"Harvey": Ann Arbor Civic Theatre

See 21 Wednesday. 8 p.m.

"Don't Bother Me, I Can't Cope":

PTP's Guest Artist Series

See 21 Wednesday. 8 p.m.

★ United Nations Day Celebration:

Women's International League for Peace and Freedom/League of Women Voters

U-M political science professor Harold Jacobson and former State Senator and current Cleary College president Gil Bursley examine the question "Is the U.N. Good for Us?" Refreshments at 7:30 p.m.

8 p.m., Ann Arbor Public Library. Free. 668-1762, 482-0546.

"Electra": EMU Theatre

See 20 Tuesday. 8 p.m.

★ Soundstage: UAC/Eclipse Jazz

See 1 Thursday. 8 p.m.

"Wings": PTP's Michigan Ensemble Theatre

Arthur Kopit has described his play as an "effort to examine the way we know things." A former aviatrix and wing-walker, after suffering a stroke, struggles to discover why she can neither understand nor be understood by those around her. The ordeal of her recovery is both harrowing and full of the essential comedy of human life. Stars Lenka Peterson, who currently appears on "Ryan's Hope," and Ann Crumb, a U-M grad who has performed on Broadway, off-Broadway, and TV.

8 p.m., Mendelssohn Theatre. Tickets \$5-\$8 (\$6-\$10 on Fri.-Sat.) at the Michigan League Box Office. 764-0450.

O. J. Anderson Mime Show:

Black Sheep Repertory Theatre

Ann Arborite Anderson is a superior mime artist with an outrageous sense of humor. A series of short skits, including advertising spoofs, a boy-

meets-girl routine, rock 'n' roll mimes, and more. 8:15 p.m., 104 E. Main, Manchester, \$2-\$6. 428-9280.

FILMS

CG. "Psycho" (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh. Old A&D, 7 & 10:10 p.m. "Lucifer Rising" (Kenneth Anger, 1974-80). Mythical pageant, with Lucifer, the "bringer of light," as the pre-Christian deity of Venus. Ann Arbor premiere. Old A&D, 9 p.m. CLC. "One on One" (1978). A middle-class basketball "Rocky." SA, 8 p.m.

23 FRIDAY

Annual Halloween Costume Sale:

U-M Department of Theatre and Drama

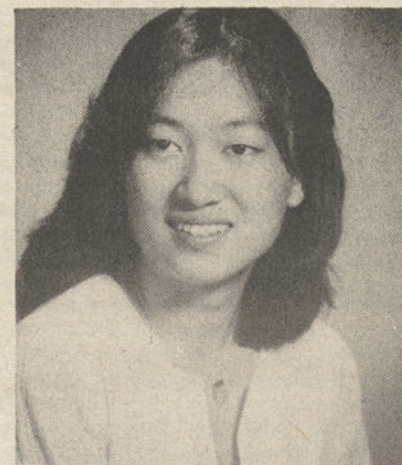
See 22 Thursday. 9 a.m.-5 p.m.

★ Annual Used Book Sale:

Colombian-American Friends

\$1 hardcovers, 35¢ paperbacks, and 10¢ magazines. Also available, CAF's own cookbook, *Fiesta: A Guide to Latin American Cuisine*. CAF is an inter-country adoption and child support liaison organization.

11 a.m.-6 p.m., Pilgrim Hall, First Congregational Church, 608 E. William. 665-0537.



Akiko Matsuo in the Pendleton Room, Michigan Union, Thurs., Oct. 22.

★ Workshop: Eclipse Jazz

Workshop by jazz pianist Bob James, who performs at 8 p.m., Oct. 24 at Hill Auditorium.

2 p.m., Pendleton Room, Michigan Union. Free. 763-5924.

★ Voyager 2's Discoveries at Saturn:

AstroFest Program 103

"The Last Picture Show," some call it. Voyager 2's late-August flyby of Saturn, its spectacular rings, and its amazing moons was the last U.S. planetary encounter for nearly five years (when the same spacecraft becomes the first to reach Uranus). For two decades now, there's been no such hiatus even a third this long.

Besides incredible slides and magnificent animations of the Voyager 2 Saturn encounter by U-M graduate and Jet Propulsion Laboratory computer genius Jim Blinn, we'll play you tapes of the rich variety of radio sounds Voyager 2 recorded in Saturn's vicinity—including the 8-miles-a-second bombardment of ring particles the spacecraft had to endure as it passed through the special location necessary for Saturn's gravity to hurl it on to Uranus. And I'll have last-minute updates on the Voyager findings you won't get anywhere else, because I've scheduled this program to follow the first major scientific presentation of the data, just last week—long after the JPL press conferences ended only five days after the flyby and most of the reporters dropped the story.

—Jim Loudon

7:30 p.m., Modern Languages Building, Auditorium 3. Free. 994-3966.

★ "Social and Emotional Issues in Adoption":

Ann Arbor Area Resolve

Talk by Jean Aubuchon, who handles inter-county adoptions for the Michigan Department of Social Services.

7:30 p.m., Ann Arbor Public Library. Free. 994-3299.

"Electra": EMU Theatre
See 20 Tuesday, 8 p.m.

"Harvey": Ann Arbor Civic Theatre
See 21 Wednesday, 8 p.m.

"Don't Bother Me, I Can't Cope":
PTP's Guest Artist Series
See 21 Wednesday, 8 p.m.

"Wings": PTP's Michigan Ensemble Theatre
See 22 Thursday, 8 p.m.

O. J. Anderson Mime Show:
Black Sheep Repertory Theatre
See 22 Thursday, 8:15 p.m.

London Early Music Group:
University Musical Society

Under James Tyler, founder and director, these five musicians are widely regarded as one of the most authoritative groups in early music. They combine long experience with Middle Ages and Renaissance music with individual mastery of diverse instruments.

8:30 p.m., Rackham Auditorium. Tickets \$5.50-\$8.50 at Burton Tower and at the door. 665-3717.

FILMS

ACTION. "The Story of Adele H" (Francois Truffaut, 1975). The story of Victor Hugo's younger daughter and her obsessive love of a British lieutenant. MLB 4, 7 & 9 p.m. CG. "Tree of Wooden Clogs" (E. Olmi, 1978). Four Italian peasant families at the turn of the century. Italian, subtitles. Old A&D, 6 & 9:15 p.m. "Marquette Park: Parts I & II" (Tom Palazzolo). Documentary of the Nazis' attempts to secure a march in the predominantly Jewish suburb of Skokie, Illinois. Old A&D, 8:45 p.m. CLC. "Knute Rockne, All American" (1941). Pat O'Brien, Ronald Reagan. SA, 8 p.m. C2. "Meetings with Remarkable Men" (Peter Brook, 1979). Tale of the Transcaucasian wanderings of the Russian mystic/philosopher Gurdjieff. AH-A, 7 & 9 p.m. GAR. "Female Trouble" (John Waters, 1975). The outrageous life of a waitress-model-mother-wife-robber-mass murderer, by the director of the outrageous cult classic, "Pink Flamingos." Room 100 HH, 7 & 9 p.m. MED. "Dr. Strangelove" (Stanley Kubrick, 1964). Peter Sellers, Sterling Hayden, George C. Scott, Slim Pickens. Nat. Sci., 6:45, 8:30 & 10:15 p.m.

24 SATURDAY

★ Annual Used Book Sale:
Colombian-American Friends
See 23 Friday, 10 a.m.-1 p.m.

★ U-M Football vs. Northwestern
1 p.m., Michigan Stadium. Tickets \$12 at Athletic Dept. Ticket Office, Hoover and State. (As of September 18, there are a few end-zone tickets remaining.) 764-0244.

O. J. Anderson Mime Show:
Black Sheep Repertory Theatre
See 22 Thursday, 1 & 8:15 p.m.

★ Bookworms Anonymous:
Ann Arbor Public Library

A monthly discussion group for children fifth grade and older. Books to be read during the year to be selected at this meeting. No registration necessary.

3-4 p.m., Ann Arbor Public Library. Free. 994-2345.

Bob James: Eclipse Jazz

A U-M alumnus, pianist James left Ann Arbor for New York where he did a lot of avant-garde work. Then he started writing a more commercially accessible music, and he has been one of the biggest and most consistent commercial successes in jazz ever since. Proceeds to benefit Eclipse Jazz' educational programs, including improvisational workshops, jam sessions, and artist residencies.

8 p.m., Hill Auditorium. \$6.50-\$8.50. 763-2071.

"Harvey": Ann Arbor Civic Theatre
See 21 Wednesday, 8 p.m.

"Electra": EMU Theatre
See 20 Tuesday, 8 p.m.

"Don't Bother Me, I Can't Cope":
PTP's Guest Artist Series
See 21 Wednesday, 8 p.m.

"Wings": PTP's Michigan Ensemble Theatre
See 22 Thursday, 8 p.m.

FILMS

ACTION. "Three Days of the Condor" (Pollak, 1975). Robert Redford, Faye Dunaway. MLB 3, 7 & 9:15 p.m. AAFC. "Mondo Video" (Michael O'Donoghue, 1980). Dan Ackroyd, Margot Kid-

CEMU Theatre

Eastern Michigan University



ELECTRA

by Sophocles

Suspense
Dramatic Irony
Poetry

October 20 thru 25
8:00 p.m.

7:00 p.m. Sunday

Quirk Auditorium, EMU campus

General Public—\$4.50

EMU Student—\$3.00

Reservations 487-1221

CEMU Theatre

Eastern Michigan University



THE THREE CUCKOLDS

Adapted by Leon Katz

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rollicking slapstick

October 30 thru Nov. 1
8:00 p.m.

7:00 p.m. Sunday

Quirk Auditorium, EMU campus

General Public—\$4.50

EMU Student—\$3.00

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Take a Sentimental Journey to the Big Band Era... at the Campus Inn October 18.

For another nostalgic night the Campus Inn will revive the magic of Roseland, the Aragon and the Palomar—America's great Ballrooms.

The Ballroom opens at 6:30. And your evening will be orchestrated from 7 to 10 by the Ambassadors—a 17-piece combo that has become greater Ann Arbor's band of renown. The music of Tommy Dorsey, Glenn Miller and Duke Ellington is guaranteed to get you in the mood.

There will be a \$7.50 per person music fee—\$2.50 for Victors' dinner guests. Cash Bar. Dancing. Old-fashioned ballroom seating. Advanced dinner and Ballroom reservations required—call 769-2200.

Valet Parking is available. So you don't have to "take the A train" to the Campus Inn's Ballroom for the Big Band sound.

There will also be a Big Band Night November 15.



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CALENDAR /continued

der, Gilda Radner, Laraine Newman, and Mr. Bill. MLB 4, 7 & 10:20 p.m. "National Lampoon's Disco Beaver From Outer Space" (Joshua White, 1979). The title speaks for itself. Also, short: "Hardware Wars," a spoof of "Star Wars." CG. "The Front" (Martin Ritt, 1976). Woody Allen, Zero Mostel, Herschel Bernardi. Old A&D, 7 & 9 p.m. CLC. "Enter the Dragon" (Robert Clouse, 1974). Bruce Lee. SA, 8 p.m. and midnight. C2. "Tess" (Roman Polanski, 1980). Revisionist adaptation of Hardy's novel. Natassia Kinski. AH-A, 6 & 9 p.m. MED. "The Great Santini" (L. J. Carlino, 1980). Robert Duvall, Michael O'Keefe. Nat. Sci., 7 & 9 p.m.

25 SUNDAY

Mini-Matinee Club:

Ann Arbor Recreation Department

Features "A Stone in the Road" by the Good-time Players and Bichinis Bia Congo, a troupe of dancers from the Congo.

1:30 & 3:30 p.m., Cultural Arts Bldg., 1220 S. Forest. \$2.50 (children, \$2). 994-2326.

Haunted House: Ann Arbor Jaycees

Features dark hallways with vampires, goblins, ghosts, and other frightening phenomena. Proceeds to benefit local charities.

2-6 p.m., Lord & Taylor Corridor, Briarwood Mall. \$1.50 (children, 75¢). 769-9610.

"Don't Bother Me, I Can't Cope":

PTP's Guest Artist Series

See 21 Wednesday. 2 p.m.

"Wings": PTP's Michigan Ensemble Theatre

See 22 Thursday. 2 & 8 p.m.

O. J. Anderson Mime Show:

Black Sheep Repertory Theatre

See 22 Thursday. 4 p.m.

★ Festival of Yiddish Culture: Films

Two films. "A Brivle der Mamen" (J. Green, 1939) focuses on the mother of a Ukrainian Hasidic Jewish family as, one by one, her children follow her husband's lead and move to America, 7 p.m. "Mirele Efros" (1939), a presentation of Jacob Gordin's stage classic about a noble, pious widow who comes into conflict with the daughter-in-law she chose for her eldest son, 8:45 p.m.

7 p.m., Modern Languages Bldg. 4. Free. 764-0351.

"Electra": EMU Theatre

See 20 Tuesday. 7 p.m.

★ "Moral Malaise and the Future of American Freedom": First Baptist Church/Interfaith Council for Peace

Talk by Berkeley sociologist Robert N. Bellah, author of *Varieties of Civil Religion*.

7:30 p.m., First Baptist Church, 502 E. Huron. Free. 663-9376.

★ Academy of Early Music

A recital of early Italian baroque music, from Dalla Casa to Corelli, by Buffy Berg, bassoon, Beth Gilford, recorder, and Barbara Weiss, harpsichord. This popular trio is known for its exciting, virtuoso performances.

8 p.m., Pendleton Room, Michigan Union. \$3-\$5 at the Union Box Office and at the door. 763-5900.

FILMS

ACTION. "Nosferatu" (Werner Herzog, 1979). Faithful adaptation of Bram Stoker's novel, *Dracula*. Bruno Ganz, Klaus Kinski. MLB 3, 7 & 9 p.m. CG. "Je T'Aime, Je T'Aime" (Alain Resnais, 1968). Scientists rescue a man from suicide and employ him as a subject for time-travel experiments. French, subtitles. Old A&D, 7:30 p.m. "Muriel" (Alain Resnais, 1963). Metaphysical tragicomedy of manners. French, subtitles. Old A&D, 9:05 p.m. C2. "Partner" (Bernardo Bertolucci, 1968). A man meets his own double; loosely based on Dostoevsky's "The Double." Italian, subtitles. AH-A, 7 p.m. "Teorema" (Pier Paolo Pasolini, 1969). A prosperous but lifeless suburban family is undone and transformed by an enigmatic visitor. Italian, subtitles. AH-A, 9 p.m.

26 MONDAY

Haunted House: Ann Arbor Jaycees

See 25 Sunday. 7-9 p.m.

★ "Social Sciences: Despotism or Democracy?": Interfaith Council for Peace

Talk by Berkeley sociologist Robert N. Bellah, author of *Varieties of Civil Religion*.

7:30 p.m., Rackham Lecture Hall, N. Ingalls at Huron. Free. 663-1870.

FILMS

AAFC. "Emitai (Lord of the Sky)" (Ousmane Sembene, 1971). African anti-colonial epic. Diola and French, subtitles. MLB 3, 7 p.m. "Xala" (Ousmane Sembene, 1974). Satirical look at modern Africa. French, subtitles. MLB 3, 9 p.m. CG. "The Cow" (Darius Mehrjui, 1968). A peasant loses his pregnant cow and goes poignantly mad. Farsi (Iranian), subtitles. Free. Old A&D, 8 p.m.

27 TUESDAY

Haunted House: Ann Arbor Jaycees

See 25 Sunday. 7-9 p.m.

★ University Symphony Orchestra

Gustav Meier conducts a program of Mozart's Overture to "The Marriage of Figaro," Franck's Symphony in D, and Bartok's "Miraculous Mandarin."

8 p.m., Hill Auditorium. Free. 764-0583.



Bichinis Bia Congo at the Cultural Arts Bldg., Sun., Oct. 25.

FILMS

CFT. "West Side Story" (R. Wise and J. Robbins, 1961). Bernstein's and Sondheim's teenage-gang musical version of "Romeo and Juliet." Natalie Wood, George Chakiris, Mich., 4, 7 & 9:45 p.m. CG. "The Touch" (Ingmar Bergman, 1971). Elliott Gould, Bibi Andersson, Max von Sydow. Old A&D, 7 & 9 p.m. C2. **Roger Corman Night.** Three films from the master of the B-movie. "Teenage Caveman" (1958). Nat. Sci., 7 p.m. "Attack of the Crab Monsters" (1957). Nat. Sci., 8:30 p.m. "The Last Woman on Earth" (1957). Nat. Sci., 9:40 p.m.

28 WEDNESDAY

Haunted House: Ann Arbor Jaycees

See 25 Sunday. 7-9 p.m.

Okinawan Dance Troupe: University Musical Society

Preserving Okinawa's traditional arts, this troupe has performed in Europe and Asia to great acclaim, and now appears in North America for the first time. A program of dance-plays, performed in sumptuous costumes, to music reminiscent of the Indonesian gamelan.

8 p.m., Power Center. Tickets \$5-\$9 at Burton Tower and at the door. 665-3717.

Laugh Track: UAC

See 7 Wednesday. 9 p.m.

FILMS

CFT. "Throne of Blood" (Akira Kurosawa, 1957). Adaptation of Shakespeare's "Macbeth." Japanese, subtitles. Mich., 4, 7 & 9 p.m.

29 THURSDAY

Haunted House: Ann Arbor Jaycees

See 25 Sunday. 7-9 p.m.

"The Mousetrap":

Pioneer High School Theatre Guild

Agatha Christie's perennially popular murder-

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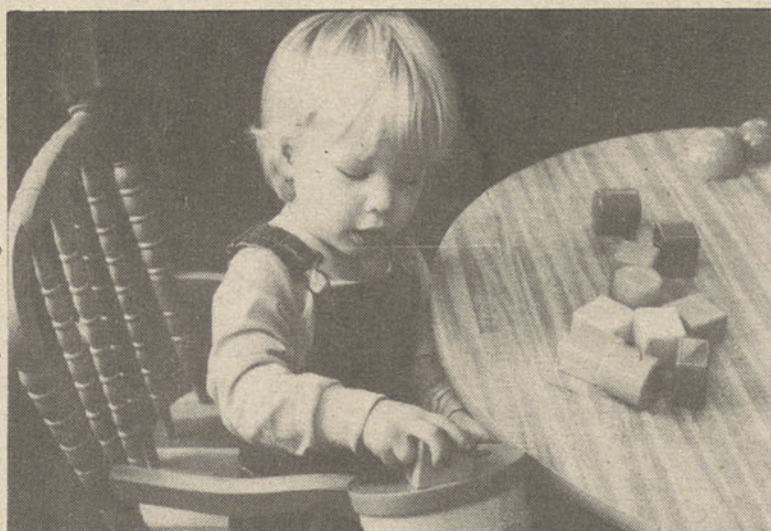
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December 23rd. Monetary prizes will be awarded and the winners announced before December 1st. Pick up your doll and rules at any Great Lakes Federal Savings office. Then at Christmas time your doll becomes a gift for some less fortunate child in the community.



GREAT LAKES FEDERAL SAVINGS

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CALENDAR/continued

mystery. A group of strangers is snowbound in a boarding house, and one of them is a murderer. Another patented switch-finish. Directed by U-M grad Wendy Liscow.

8 p.m., Pioneer Little Theatre, Pioneer High School. \$4 (students, \$2.50). 994-2120.

★ **Soundstage: UAC/Eclipse Jazz**
See 1 Thursday. 8 p.m.

★ **"Wings": PTP's Michigan Ensemble Theatre**
See 22 Thursday. 8 p.m.

★ **"A Threepenny Opera":**

Black Sheep Repertory Theatre

Bertolt Brecht and Kurt Weill's musical tale of the 1830's London underworld. Full of famous songs, including "Mack the Knife" and "Pirate Jenny."

8:15 p.m., 104 E. Main, Manchester. \$3-\$7. 428-9280.

Nathan Milstein, Violinist:
University Musical Society

Generally acknowledged as one of the century's great masters of the violin, Milstein performed in Ann Arbor for the first time in 1933 and returns for the twelfth time.

8:30 p.m., Hill Auditorium. Tickets \$5-\$13 at Burton Tower and at the door. 665-3717.

★ **"Thursdayfest": State Street Area Association**
See 1 Thursday. 8:30 p.m.

FILMS

CFT. "The Birth of a Nation" (D. W. Griffith, 1915). Landmark silent about the Civil War. Live accompaniment provided by Dennis James, one of the world's best-known theater organists. Mich., 7:30 p.m. **CG. "Annie Hall"** (Woody Allen, 1977). Woody Allen, Diane Keaton. Old A&D, 7:40 & 10:20 p.m. **CLC. "Invasion of the Body Snatchers"** (Don Siegel, 1956). Original version of the classic sci-fi tale of paranoia. SA, 8 p.m.

30. FRIDAY

★ **Halloween Cookie Decorating Party:**
Kitchen Port

For young children. Kitchen Port makes the cookie dough, cuts out the cookie with a cutter the child selects, and bakes it after the child "paints" it. The child can keep the cookie cutter and eat the cookie. Children in costume welcome.

3-5 p.m., Kitchen Port, Kerrytown. Free. 665-9188.

Tortoise and Hare Runners' Clinic

The area's top distance runners, including Mike McGuire and Pete Hallop, discuss distance conditioning. Designed as a pre-race clinic for the Pumpkin Pie Run on Saturday.

7 p.m., Community High School, 401 N. Division. \$2 donation. 761-3334.

Haunted House: Ann Arbor Jaycees
See 25 Sunday. 7-9 p.m.

NASCO Film Festival

Films on low-income food co-ops, housing co-ops, farm co-ops in the South—plus lots of cartoons. A part of the fifth annual general conference of the North American Students of Co-operation, an Ann Arbor-based non-profit organization that provides training, education and information services to cooperatives and to the general public in the U.S. and Canada. The conference features more than sixty workshops over a three-day period. Registration is \$95 (\$105 after October 9) for all three days and \$40 for one day.

7 p.m., Michigan Union. \$1 (films only). For registration information for the conference, call 663-0889.

Martha Graham Dance Company:
University Musical Society

The most influential company in modern dance, generally regarded as the best as well.

8 p.m., Power Center. Tickets \$8-\$12 at Burton Tower and at the door. 665-3717.

★ **"Wings": PTP's Michigan Ensemble Theatre**
See 22 Thursday. 8 p.m.

★ **"The Three Cuckolds": EMU Theatre**

Leon Katz's comic adaptation of a commedia dell'arte scenario. The play abounds in farcical devices and hilarious slapstick that have delighted audiences for centuries.

8 p.m., Quirk Auditorium, EMU campus. \$4.50 (EMU students, \$3). 487-1221.

★ **"A Threepenny Opera":**

Black Sheep Repertory Theatre
See 29 Thursday. 8:15 p.m.

★ **University Symphony Orchestra**
Halloween Concert

Hill Auditorium has been known to be a pretty spooky place on this occasion in the past, with spirits emerging from organ pipes and macabre music being made. The program includes Strauss's "Burlesque," with featured soloist, pianist Louis Nagel.

9 p.m., Hill Auditorium. Free. 764-0583.

FILMS

ACTION. "Invasion of the Body Snatchers" (Don Siegel, 1956). Original version of the classic sci-fi tale of paranoia. MLB 4, 7 & 10:15 p.m. **"The Blob"** (Irwin S. Yeaworth, Jr., 1958). Teenage monster classic with Steve McQueen. MLB 4, 8:30 p.m. **AAFC. "The Elephant Man"** (David Lynch, 1980). John Hurt, Anne Bancroft. MLB 3, 7 & 9:30 p.m. **CFT. "Baby Snakes"** (Frank Zappa, 1980). Film tribute, says Zappa, to "people who do stuff that is not normal." Mich., 3, 6, 9 & midnight. **CG. "Dracula"** (Tod Browning, 1931). Bela Lugosi. Old A&D, 7 & 10:20 p.m. **"The Bride of Frankenstein"** (Whale, 1935). Boris Karloff, Colin Clive. Old A&D, 9 p.m. **CLC. "When a Stranger Calls"** (1980). Colleen Dewhurst, Charles Dunning. SA, 8 p.m. **C2. "Diabolique"** (Henri-Georges Clouzot, 1955). Simone Signoret. AH-A, 7 p.m. **"Whatever Happened to Baby Jane?"** (Robert Aldrich, 1962). Bette Davis, Joan Crawford. AH-A, 9 p.m. **GAR. "Phantom of the Paradise"** (Brian DePalma, 1974). Satirizes both horror films and rock groups. Room 100 HH, 7 & 9 p.m. **MED. "The Great Muppet Caper"** (Jim Henson, 1981). A Halloween film for those who choose not to be spooked. Nat Sci., 7 & 9 p.m.

31 SATURDAY

★ **Afro-American and African Dance Workshop:**
U-M Dance Department/
Michigan Dance Association

Workshops in various forms of Afro-American and African dance. For all levels.

9 a.m.-5 p.m. Free. 763-5460.

2nd Annual Great Pumpkin Run:
Newport School PTO

One-mile run in the school yard, and three and five-mile runs on gravel roads. Prizes for winners in each age group. T-shirts, \$5.

10 a.m., Newport Elementary School, 2775 Newport Rd. Fees \$1 for 1 mile, \$3 for 3 and 5



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mile. Entry forms at sports stores, the "Y," the public library, and Newport School. 662-9347.

★ Kitchen Port

Demonstrations and displays by some of the winners in the 4-H Youth Division Cooking Contest.

11 a.m.-noon, Kitchen Port, Kerrytown. Free. 665-9188.

Kerrytown Pumpkin Pie Five-Mile Run

Start and finish by the Farmers' Market. Afterwards, merchandise drawings. Also, a pasta meal, refreshments, and T-shirts available for a nominal cost.

4 p.m. (tentative). \$3. Pre-registration deadline October 24; entry forms at Kerrytown stores and downtown and campus sporting goods stores. 761-3334.

Halloween Special: Michigan Theatre

The program has yet to be arranged. Expect some combination of film and live musical and/or theatrical performances at a bargain price.

7 p.m., Michigan Theatre. For information, call 668-8480.

Halloween Party: Yoga Center

Contests, prizes, games, music and refreshments. For kids of all ages.

7 p.m., 203 E. Ann. \$3 (children, \$1.50). 769-4321.

Pool Ghoul:

Ann Arbor Parks and Recreation Department

First annual haunted house and Halloween party. Costume contest, bobbing for apples and a haunted house for trick-or-treats. All costumes must be waterproof to be eligible for judging. Cider and donuts.

7-9 p.m., Mack Pool, 715 Brooks. \$2 (children under 18, \$1). 994-2780.

Bandorama: U-M School of Music

An immensely popular event, usually sold out through advance sales. Features the U-M Marching Band, Jazz Band, Concert Band, Symphony Band (with guest conductor Gustav Meier for one number), and The Friars from the Men's Glee Club.

8 p.m., Hill Auditorium. Tickets \$2-\$5 available beginning October 26 at Hill Auditorium Box Office, 9 a.m.-4 p.m. 763-2556.

"The Mousetrap":

Pioneer High School Theatre Guild

See 29 Thursday. 8 p.m.

"The Three Cuckolds": EMU Theatre

See 30 Friday. 8 p.m. Additional performance, November 1, 7 p.m.

"Wings": PTP's Michigan Ensemble Theatre

See 22 Thursday. 8 p.m. Additional performances November 1 and 2 at 8 p.m.

"A Threepenny Opera":

Black Sheep Repertory Theatre

See 29 Thursday. 8:15 p.m. Additional performances November 1, 5-8 and 12-15, 8:15 p.m. (Thurs.-Sat.) and 4 p.m. (Sun.).

Halloween Costume Party:

Ann Arbor Parks and Recreation Department

Half-price admission for those in costume. Other activities include bobbing for apples, horror movies, and trick-or-treat candy. Rental skates, \$1.

8:30-10:30 p.m., Veterans Ice Arena, 2150 Jackson. Full price: \$2 (children under 18, \$1.50). 994-2780.

Live Entertainment: Cinema Guild

Between showings of "Houdini" (George Marshall, 1953), local magician Daryl Hurst performs feats of illusion and magic on stage. Audience participation.

9 p.m., Lorch Hall (Old A&D), Monroe & Tappan. \$2 includes film. 662-8871.

FILMS

ACTION. Devil's Night—the Defiance of Youth. Campy filmfest, including "Mystery of the Leaping Fish" (Douglas Fairbanks as Coke Ennyday), "Red Nightmare" (Jack Webb in an anti-Commie classic), "The Hippie Temptation" (CBS News's benighted portrayal of the 60's generation), and Little Rascals shorts. MLB 4, 7, 8:30 & 10 p.m. **AAFC.** "Rabid" (David Cronenberg, 1977). Marilyn Chambers. AH-A, 7 & 10:20 p.m. "Night of the Living Dead" (Romero, 1968). Horror cult classic. AH-A, 8:40 p.m. **CG.** "Houdini" (George Marshall, 1953). Tony Curtis, Janet Leigh. Old A&D, 7 & 10 p.m. (Live Entertainment) See Events. Old A&D, 9 p.m. **C2.** "Halloween" (John Carpenter, 1978). Classic horror. MLB 3, 7, 8:45 & 10:30 p.m. **MED.** "The Warriors" (Walter Hill, 1979). Contemporary teenage gang epic. Nat. Sci., 7 & 9 p.m.



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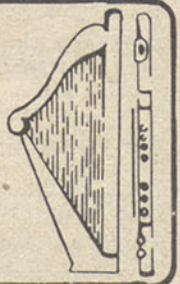


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GALLERIES & EXHIBITS

Alice Simsar Gallery

301 North Main. 665-4883.
Hours: Tues.-Sat., 10 a.m.-5 p.m.

JOSEF ALBERS, NORMAN IVES, AND SEWELL SILLMAN: Prints and Paintings

September 19-October 15.
Abstract, geometric shapes and rich color varieties by the late Josef Albers, best known for his multicolored boxes-within-boxes, and by two of his former students in color theory at Yale.

JOHN MILLS: Recent Bronze Sculptures

October 17-November 11.
Sculptures of the Alvin Ailey Dancers and other representational figures by this British artist. Also, recent watercolor and etching studies for his sculptural pieces.

Ann Arbor Art Association

117 W. Liberty. 994-8004.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

NANCY DREW IN ANN ARBOR: Mixed Media Paintings and Drawings

October 5-24.
This regional folk artist is known for her whimsical, near-caricatured portraits of posturing people, pets, and furnishings. Artist's reception October 9, 7:30-9:30 p.m.

ANN ARBOR HANDWEAVERS' GUILD: Preview and 12th Annual Sale

Guild members' works on display October 26-30. The sale is October 31, 10 a.m.-4 p.m. and November 1, noon-4 p.m.

The Blixt Gallery

229 Nickels Arcade. 662-0282.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

DICK ARENTZ: Designed Landscapes

September 8-October 15.
Black and white photographs of the American Southwest and of the British Isles by this well-known Arizona artist.

DAVID TURNLEY: Documentary of Poletown

October 16-November 27.
A collection of photographs taken in the last year from the beginning of the furor to the demolition of the church. Turnley, a former Ann Arborite, is a photographer for the Detroit Free Press.

Briarwood Mall

1-94 and S. State. 769-9610.
Hours: Mon.-Sat., 10 a.m.-9 p.m.; Sun., noon-5 p.m.

FALL EXHIBITION: U-M Artists and Craftsmen Guild

October 8-11.
An exhibition juried by EMU Art Department Chairman John Van Haren. Exhibitors include: Terri O'Toole, weaving; Constance Powell, painting; Joe Hippler, wood; Ruth Woods, fiber; I.B. Remsen, ceramics; Helen Welford, fibers; Michael Brady, etching and watercolors; Terri Marra, raku ceramics; Lisa Marra, printmaking; Linda Hanzel, collages; Scott Hartley, watercolors. This is not a sale show, but artists' names and phone numbers will be available for future inquiries or commissions.

Clare Spitler Works of Art

2007 Pauline Court. 662-8914
Hours: By appointment only.

JO ANN ALBER: Lithographs

September 13-October 7.
Black and white and multi-colored prints on fantasy subjects such as dinosaur erotica.

ILENE CURTS: Paintings

October 11-November 11.
Curts' paintings rely upon rearrangements of the familiar that are both straightforward and symbolic.

William L. Clements Library

South University at Tappan. 764-2347.
Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

YORKTOWN: The World Turned Upside Down

September 1-October 31.
The Clements Library holds the world's strongest and most famous collection of materials relating to the British in colonial and revolutionary America. This exhibit features a variety of British documents relating to the battle, siege, and surrender of Yorktown. Includes Cornwallis's letter to Clinton explaining his surrender.

Contemporary Graphics

548 South Main. 665-9868.
Hours: Tues.-Fri., 11 a.m.-6 p.m.; Sat. 10 a.m.-5 p.m.

PETER MAX

All month.
A Collection of serigraphs and lithographs from Max's early period, featuring the bright colors and fanciful designs that made him a household name in America.

Dan Fletcher Photography Studio and Gallery

209 South Main. 995-7233.
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., by appointment.

PHOTOGRAPHS: Dan Fletcher

October and November.
Restoration and copies of turn-of-the-century Ann Arbor natural light portraiture, including examples of the work of early Ann Arbor studios. An enlarged version of this popular exhibit.

DeGraaf-Forsythe Galleries

201 Nickels Arcade. 663-0918.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

CHUANG CHE: Chinese Landscape Painting

September 19-October 14.
Abstract landscapes using oil on canvas by this Peking-born Ann Arbor resident.

STEFAN DAVIDEK: Paintings

October 17-November 11.
An exhibit of Midwest landscapes and cityscapes, mostly oils, by an old favorite at this gallery who says this show will be new and different. Artist's reception, October 16, 6:30-9 p.m.

Duffy Gallery

317 S. State., No. 104. 481-0645.
Hours: Tues.-Fri., noon-5 p.m.; Sat., 10 a.m.-5 p.m.; and by appointment.

IMOGEN CUNNINGHAM: Photographs

September 12-October 28.
Photographs of plant forms and nudes by this late artist best known for her alliance with Edward Weston and Ansel Adams in the famed Group f/64. The inaugural exhibit in the gallery's new incarnation as a space devoted exclusively to fine photography.

Heritage Art Gallery

300 North Huron, Ypsilanti. 482-2900.
Hours: Mon.-Fri., 10 a.m.-5:30 p.m.; Sat. 11 a.m.-5:30 p.m.

MULTI-MEDIA PRESENTATION OF SIX MICHIGAN ARTISTS

September 8-October 31.
Watercolors by John Loree, blown glass by Marlene Keller, leaded glass by Osius-Bantle studio, prints by Bob Bennett, sculpture by Perry Thomas, and photographs by Carl Volk.

Kelsey Museum of Ancient and Medieval Archaeology

434 South State. 764-9304.
Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat.-Sun., 1-4 p.m.

VAULTS OF MEMORY: Jewish and Christian Imagery in the Catacombs of Rome

December 25-December 6.
Photographs taken by the International Committee for the Preservation of the Catacombs in Italy include photos of some areas not open to the public. Also, artifacts from the Kelsey collec-

tion related to the catacombs, such as a fragment of a marble plaque used to seal a tomb on the catacombs.

Lotus Gallery

617 East Huron. 665-6322.
Hours: Mon.-Sat., 11 a.m.-6 p.m.; and by appointment.

SELECTED EXAMPLES OF CONTEMPORARY HOPI AND SANTA CLARA INDIAN POTTERY

All month.
An exhibit of works by such artists as Stella Huma, Feather Lady, Beth Sakeva, and Annie. Also this month, a collection of 17th-19th century Tibetan and Nepalese Buddhist bronzes and tankas.



William Girard's "Orpheus" at Michael Curtis Gallery, all month.

Michael Curtis Gallery

326 West Liberty. 668-7770.
Hours: Mon.-Fri., 10:30 a.m.-5 p.m.; Sat., 10 a.m.-2 p.m.

GALLERY ARTISTS

All month.
Bronze sculptures by Dennis Knight, watercolors by Michael Kozmiuk, and sculpture and paintings by William Girard and Michael Curtis.

Middle Earth

1209 South University. 769-1488.
Hours: Mon.-Fri., 10 a.m.-9 p.m.; Sat., 10 a.m.-6 p.m.; Sun., noon-6 p.m.

2ND ANNUAL TEXTILES OF INDIA EXHIBIT

October 5-31.
Folk embroideries, including mirrored embroideries, hangings, clothing, and household textiles. The fruit of a year's worth of collecting.

Museum of Art

South State at South University. 763-1231.
Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

GRAPHIC ART OF PICASSO

May 16-October 4.
A small group of prints and drawings.

ROMA RESURGENS: Papal Medals from the

Age of the Baroque
August 22-October 11.

172 representative Papal medals from the 16th through the 18th centuries brought together for the first time in this country. Struck in gold, silver and bronze, they are of interest for both their aesthetic fineness and their historical importance.

WORKS FROM THE COLLECTION OF

JEAN PAUL SLUSSER
October 3-November 1.
A collection of prints and drawings given to the museum by its first director, the late Jean Paul Slusser.

MASTERWORKS FROM THE COLLECTION

October 17-December 23.
A small exhibition of representative works from the Museum's collection for the docents to show and the public to view while the permanent collection is being relocated and re-installed.

North Campus Commons

Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri., 7:30 a.m.-5 p.m.

ETCHINGS AND LITHOGRAPHS:

Printmakers of the Studio
September 26-October 22.
Works by Mary Ellen Croci, Loretta Hubley, Kathy Nohr, Lynda Petrait and Meredith Woods. All are associated with The Studio (317 W. Huron), which offers workspace for advanced artists and classes for beginners. Also, exhibit of work by advanced students.

Power Center

121 Fletcher at Huron. 761-6811.
Hours: During performance times.

JUDITH JACOBS, NORMA PENCHANSKY,

AND MEREDITH WOODS
October 27-November 23.
Paintings by Jacobs, bronze sculpture by Penchansky, and collages and lithographs by Woods. Artists' reception November 13, 7-9 p.m.

Rackham Gallery

Rackham Building, 3rd floor, Washington at Ingalls. 764-8572.
Hours to be announced.

SCHOOL OF ART EXHIBIT

October 5-31.

Sill Gallery

Eastern Michigan campus, near Lowell and Ford in Ypsilanti. 487-1268.
Hours: Mon.-Fri., 8 a.m.-5 p.m.

E.M.U. FACULTY SHOW

October 5-30.
Reception, October 5, 2-5 p.m.

Sixteen Hands

119 West Washington. 761-1110.
Hours: Mon.-Fri., 11 a.m.-9 p.m.; 10 a.m.-6 p.m.

JOE HIPPLER AND PAT THURKOW

October 1-31.
Original designs in hardwood furniture and accessories. Recent work.

Slusser Gallery

Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.-Fri., 8 a.m.-4 p.m.; Sat., 9 a.m.-noon.

WAYNE ANDREWS: Photographs of Michigan

Architecture
September 26-October 10.
Photographs by a well-known popularizer of American architectural history.

Wild Weft

415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri., 9:30 a.m.-5:30 p.m.; Sat., 9 a.m.-5 p.m.

COLOR MOVES: Charlene Hancock

September 16-October 15.
Color-blended wool rugs with linen warp feature geometric, non-representational designs.

NATIONAL SPINNING WEEK

October 5-11.
Live demonstrations in weaving and spinning, 11 a.m.-1:30 p.m. Also, a drawing, 3 p.m., October 10, for three prizes: a rigid heddle loom, free class tuition for spinning or tapestry weaving, and a drop spindle. Entry tickets available during the week.



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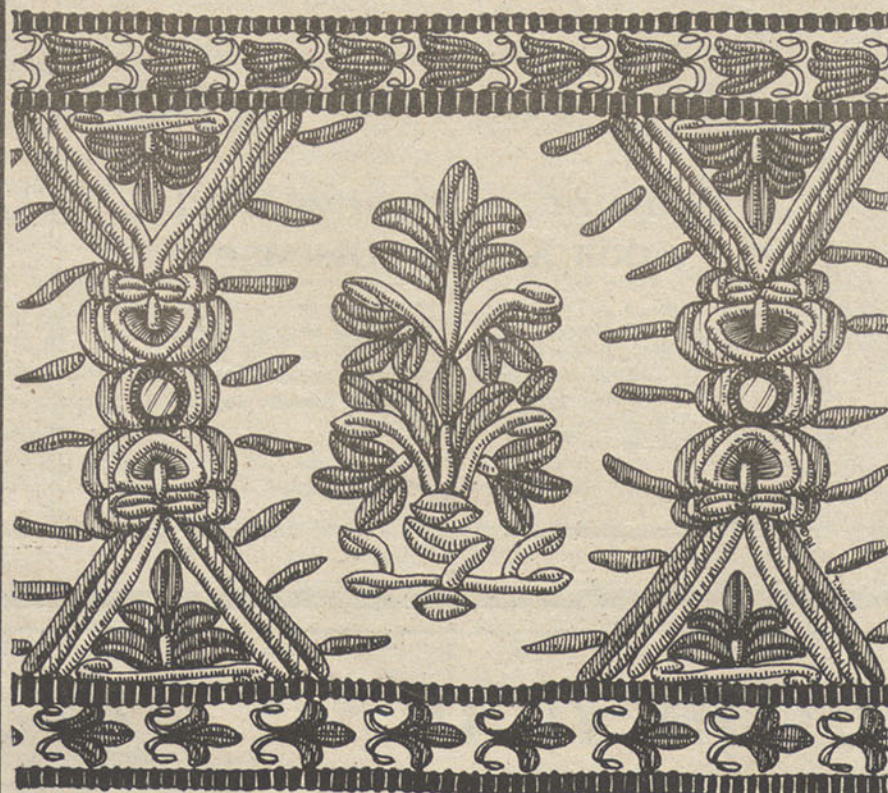
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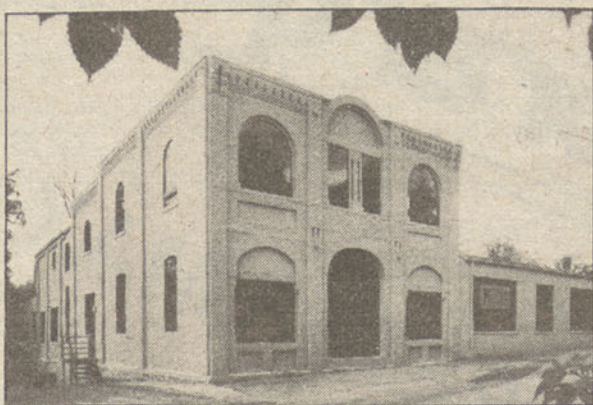
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CHANGES

Selected reports on major changes in retail businesses and noteworthy buildings

The end of an era at The Blue Front

"I didn't know the **Blue Front** was so special," says Bill Graving, new owner of the local landmark that triangulates out at the intersection of Packard, State, and Arbor. "But ever since I took over, I've been getting calls from people saying, 'Are you going to change the exterior? The canopies? The signs? The ads written on the bricks?' I assure everyone the answer is *no*. The Blue Front will be essentially the same. Right down to the unfinished wooden floor."

Graving, who is thirty-one, moved here from Battle Creek four years ago when he bought Marshall's Package Liquor Store on State Street at East Liberty. He admits he's done some minor redesigning. For example, he's moved the counter to just inside the entrance at the left. This has irritated some longtime customers, he says, especially the sort who stand silently at the counter expecting the new clerks to know what brand of cigarettes to hand them or just which newspapers they buy every day and have already put in their briefcases. Graving lists other innovations, such as selling more varieties of candy and snack foods, offering pop, fresh coffee, and ice cream for carry-out, and providing film and film processing.

"Those really aren't new, Bill," says Jill Warren, the previous owner, who is paying one of her frequent visits to the store she inherited in 1978. "Ray Collins used to provide all those things years ago."

Warren, who has hair that seems blonde beyond nature's powers, has been close to the Blue Front from the time she was born in 1943 to the day she sold



New owner Bill Graving and his predecessor, Jill Warren.

it last August. She grew up across the street at 918 South State (the Warren house was replaced by the Thomas Plaza apartments in the 1960s), and her father happened to be in the Blue Front when an ambulance rolled up to the house to take his wife to the hospital to give birth to Jill.

Ray Collins, who had known Jill Warren from childhood, hired her in 1969. He had dropped out of the U-M in 1927 to buy the Blue Front Cigar Store and took scarcely a day off until his health began to fail in 1977. Under his rather loose control, the Blue Front gradually became the opposite of an ef-

ficiently run magazine/sundries shop. Over the years, mammoth piles of unsold magazines and newspapers grew higher and higher. One customer saw an unopened bundle of eight-year-old *Paris Match's* about to be thrown out—a not uncommon sight in the disheveled shop. Until recently, you could find in the paperback racks books that still bore the 35¢ price of nearly two decades ago. And as the piles grew and the aged merchandise multiplied, the Blue Front became one of Ann Arbor's most beloved institutions—the antithesis of the plastic, computerized retail shop that is standard today.

Jill Warren knew when Collins died in 1978 that he had left the store to her. He appreciated that she had worked there seven days a week, with little time off, for ten years, often for fifteen hours a day. "He had no immediate family," Warren says. She's an almost nonstop comic who especially likes to joke about being single, but she turns serious for a moment, when she speaks about Collins: "He was quiet, shy, and very intelligent. If he liked you, he'd do anything in the world for you." Once Collins died, Warren lost a sense of direction in running the shop. "The Blue Front was an institution, and Mr. Collins made it that way. It was almost like I was still running it for him. I would wonder, 'What would he have done?' when I would have to make a decision." When Bill Graving made her an offer to buy the name and good will of the business (but not the building), she jumped at the chance.

"I was glad to sell to someone like Bill here," Warren says, as her upbeat mood returns. "He and Mr. Collins have some of the same merchandising ideas, like 'Floor space is money.'" Her wit warming up, she continues her reverent humor:

"You know, Fielding Yost used to hang around here day after day after he retired from football. Never bought anything, Mr. Collins said, just hung around. Mr. Collins was always impressed with anyone from the Athletic Department,

and he always felt he was below Mr. Yost. And you know what? He's buried just a little downhill from Mr. Yost in the graveyard." She jabs her nephew, Scott Warren, with her elbow and laughs with mock embarrassment. "Awww, Jeeze," she says, "I just had to get that one off, didn't I?" Scott, fifteen, is the Blue Front's only carryover employee. He stuffed Sunday papers for Jill and will do the same for Bill. He seems accustomed to broad humor and doesn't blush when the conversation shifts to the store's many magazines that are as blue as its front.

"Those magazines will stay," says Pat Hoekwater, the first manager of the Community News Centers here and now the Blue Front's new general manager. "The magazines are among the university students' wide interests. They're called 'sophisticates' in the trade."

"I call them 'art magazines,'" says Warren.

"I call them 'adult reading,'" says Bill Graving. A redhead with the rugged features of a Canadian Mountie, Graving soon reveals that he spent two years at the Holy Ghost Fathers' Mission Seminary, which used to be where the Washtenaw County Service Center is now at Washtenaw and Hogback.

"Don't tell people that, Bill," Hoekwater advises, as if he's confessed to a misspent youth. "They'll think you're weird."

Graving seems to wonder briefly whether he has indeed said something injudicious. Then he shrugs his shoulders and says, "Well, what can I say? Gee, I tried it for two years and it didn't take."

There seems to be no need to worry about the exterior integrity of the Blue Front. Workmen were recently attending to the walls, but that, according to Graving, was just to refinish the decaying wood. During these repairs, a sign in the window assured passers-by:

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The rebirth of Flood's... and the impending transmutation of the Star Bar

Fourteen months is not a very long time, but **Mr. Flood's Party** is such an unusual bar that it didn't seem possible that it could be brought back whole after being closed that long. It has been, to all appearances. Last month Larry Bongiovanni of Sterling Heights bought the bankrupt corporation which includes Flood's and the elegant Leopole Bloom's restaurant that dragged the business under. He installed his friend Terry Bulgarelli as manager, hired a number of the old Flood's crew, restored and revarnished the elaborate oak facade and opened on September 15th with Steve Newhouse, who had also played at the closing. It was, everyone who could get in agreed, the same old Flood's. Some of the stained glass had gone, but not so you would really notice, and a bottle of Stroh's had gone up 25 cents, but that's inflation. Ned Duke was back in his old place, sitting on the bar, resting against

the old Wurlitzer juke box, a big smile on his face. There was a line outside all night. People waited two hours to get in and felt as though they had entered a time machine.

The truly acid test of whether the old Flood's still lived, however, came on Friday afternoon, September 18. Friday afternoons at Flood's, with Mike Smith and His Country Volunteers, were legendary. September 18 Mike Smith and company were back, and so was the old crowd, almost to a person. "I've seen people already I haven't seen in a year," said Mike Smith after being in the place for just a few minutes. The songs were the same (they always are with the Country Volunteers) and so were the peanuts. Even the fish in the tank behind the bar looked familiar. Mr. Flood's Party, Ann Arbor's first hip bar, is back in business.

Joe Tiboni, who had planned and



Joe Tiboni at Flood's closing a year ago.

schemed about buying Flood's and metamorphosing it ever so subtly into "Joe's Bar & Grill," has finally closed on a deal he hopes to be able to create the downtown drinking and performing space of his dreams. **The Star Bar** at 109 North Main is supposed to become **Joe's Star Lounge**.

Assorted notes

The **Carl Forslund** furniture business will open its first store outside Grand Rapids when it comes to Ann Arbor this month at 303 North Main in The Miller-Main Building. All the solid cherry, traditional furniture is made at the Forslund factory in Grand Rapids.

Patricia Sullivan of Clinton opened **The Gold Gallery** jewelry shop at 216 South Fourth Avenue last month (in Great Places travel agency's former premises). It was a reopening somewhat because she briefly operated a gold and silver exchange shop at the same location earlier this summer. Sullivan says she was planning all along to change her shop to a gold jewelry business as soon as she received state approval to incorporate The Gold Gallery. It sells gold chains, bracelets, and charms by weight. Sullivan operated a precious-metal exchange store in Ypsilanti before moving her business to Ann Arbor.

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Fans on the ceiling and paintings on the walls

Two businesses share a space.

Dyann Salmi, owner of **Fan Flair** at 326 West Liberty (above the Moveable Feast) has recently been joined by the **Michael J. Curtis Gallery** in her small, sunlit, one-room shop. It is a practical use of space because Salmi, who has been selling ceiling fans for over a year, had little use for her walls and floor. Now, since Curtis's arrival in July, Salmi's eight demonstrator-model fans rotate slowly above the prints, paintings, and sculpture of Curtis and other artists who exhibit in the cooperative gallery.

Salmi, thirty-one, is a tall, slim, dressed-for-success businesswoman. But during some of her off-hours from the shop (open 11 a.m. to 5 p.m. weekdays; noon to 3 Saturdays), she changes her management uniform for that of a laborer, in her case the garb of a check-out clerk at a local Kroger's, a position

that makes her a card-carrying Teamster.

"It's good to have union wages and health benefits when you're getting a business off the ground," Salmi says. She offers 150 variations of ceiling fans from all major manufacturers. Prices range from \$70 to \$600. Higher prices are commanded by custom-designed models that often include overhead lights. **Jefferson Brothers Art Lighting** behind the Moveable Feast designs original metal and Dresden china shades for the lights.

Curtis, twenty-four, opened his gallery shortly after returning from Italy, where he collected recipes for egg tempera paints from monks' manuscripts in the **Kunst Historias**, a German library in Florence. This month, the gallery will display bronze and cast stone pieces from **Arborware Figurative Sculpture**. Curtis, a

traditionalist with a deep interest in the subjects and methods of Renaissance, Dutch, and Romanic painters, is president of **Arborware** and one of the sculptors. The sculpture is made at **Michael Curtis Studios** at 505 East Kingsley. Curtis's goal is to build **Arborware** into an enterprise that will make pottery, dishware, clocks, and figurines the way similar studios along the lines of royal Copenhagen do in Europe.

Curtis says he founded **Arborware**, his studio, and his gallery to gain an audience for artists like himself whose work is "out of fashion with many critics and galleries just because it's not abstract." Other artists whose work will be on display this month are Dennis Knight, Michael Kozmiuk, and William Girard. Girard, Curtis says, is a forty-two-year-old Detroit who painted exclusively for a patron for the past dozen years. "The patron has sold Girard's works all over the world," Curtis says, "but now Bill's getting a chance to present his work to the public."

A sudden spate of used record shops

Two stores that buy, sell, and trade used record albums opened in mid-September—**PJ's Used Records** at 619 Packard (where the Old Curiosity Shop used to be), and **Record & Tape Exchange**, on the long-vacant second floor at 619 East William at State.

PJ's Used Records is owned by five copartners: manager P.J. Ryder, Marc Taras, his brother Jeff Taras, Donald Easterbrook, and David Haffey. Ryder, twenty-seven, and Marc Taras, twenty-six, man the store. "Marc is our record expert," says Ryder, a former salesman for **Speedy Printing** whose choir-boy face contrasts with his prematurely graying hair. "Yeah, and P.J. is our business whiz," responds the long-haired Taras. Taras seems laid-back, but in fact he's just now, for the first time in five years, stopped working a sixty-five-hour work week. He was both assistant manager of **Discount Records** in Birmingham and a school janitor there as well. He has now resumed his studies at the U-M as a

junior in English Lit and secondary education.

The records in the store's freshly painted white interior with rust-colored carpeting range from 25 cents (Wayne Newton and **Haunted House Sounds** among others) up to \$20 or more for collectibles such as Dylan's "Highway 61 Revisited." All albums are kept in plastic sleeves, and their categories include those found in any record store—Gospel, jazz, rock, children's, international, reggae, and so on.

PJ's will carry tickets for local concerts, provide gallery space for local artists and photographers, and carry the records of any local group on consignment. The shop—open from 10 am to 9 pm Monday through Thursday and from 10 to 10 Friday and Saturday—tests all records over \$2.50 and guarantees that any that stick or skip will be taken back.

"I guarantee every album over a dollar, except collectibles," says Sam Greenberg, manager of the **Record &**

Tape Exchange (hours: 11 am to 9 pm Monday through Saturday and noon to 5 Sunday). Greenberg, twenty-seven, bristles with competitive spirit, perhaps because he's just arrived from Buckeye land, where he helped run a similar store in Columbus and managed the Exchange's other store in Toledo.

Stocky, bearded, and cheerfully self-assertive, Greenberg prefers not to name the owner of the business, whose shabby, unfinished interior seems curiously appropriate for him and his slender, short-haired companion, the mutt **Perdida**. Posters of **Eddie Cochran**, **Hank Williams**, **Bob Marley**, **Elvis**, **Pat Benatar**, **Keith Jarrett**, and **Aretha Franklin** surround a large selection of used records and some still-sealed old releases. The rhythm and blues, soul, and early-rock collections are particularly fine.

Greenberg's collectibles include **Todd Rundgren's Nazz III** album (\$50) and the Beatles' blood-splattered "butcher album" (\$250). Used tapes cost from \$1.50 to \$4. Greenberg rents records to those who wish to tape them for \$1 or \$2, returnable in three days.

More assorted notes

Success and the need to expand has driven jeweler **Matthew C. Hoffman** from his store/workshop in East Liberty Plaza uptown to Tower Plaza on Maynard. Beginning in mid-October he'll occupy the space at 340 Maynard most recently occupied by **Impressions** fabrics, which moved to Main Street last spring. The young jeweler regards his work (which is done only in gold and unusual stones) as small-scale sculpture, and he's turning the entire front of his new store into a piece of sculpture—a screen of rusting Corten steel and carved limestone bolted and welded together, penetrated by a Corten steel door. The goal of Hoffmann's design: "a grotto ambience" with a "crusty yet plush feel... wool, leather, and lots of mineral specimens. The only thing slick and shiny is the jewelry."

Soon Hoffmann's old space at 247

East Liberty and a larger space behind it will be occupied by a franchise of **The Mole Hole**, whose roughly eighty shops are in resorts and affluent towns in Michigan and elsewhere. Just opened in the same building: at 215 East Liberty (below **The Shop for Pappagallo**): **Frivolous Sal's**, a women's boutique owned by Arlene Stephan. It's one of two new franchises of the original **Frivolous Sal's** in Vail, Colorado (the other is in Boston), and it offers "unusual clothing from coats to hand-crocheted sweaters to patchwork vests to skirts," according to its owner.

The **Hobby Center** is back in business after being closed for seven months, but at a new site, having moved from **Arborland**, its home for its first twenty years, to the new **Lord & Taylor** wing of the **Briarwood Mall**.

Joyce Worley, **Hobby Center's**

manager, says the Toledo-based chain delayed the reopening because it was unsure whether to return to **Arborland** after that shopping center's extensive remodeling or to move to **Briarwood**.

Worley says **Hobby Center** tries to specialize in the "the quality lines that are hard to find." On a recent visit, items in that category included a dollhouse piano/music box (\$40) and wringer/washer (\$30); **Matchbox Models** of Yesteryear metal cars (\$7) that the British firm makes for export only; and a large selection of dolls that included a porcelain **Gerber Baby** from England (\$170).

Work is under way on three other **Briarwood** shops: **The Lock Doctor**, which sells safes and other personal property security devices; **American Eagle Outfitters**, which will carry athletic and outdoors paraphernalia; and a **Michigan Bell Phone Center** store.

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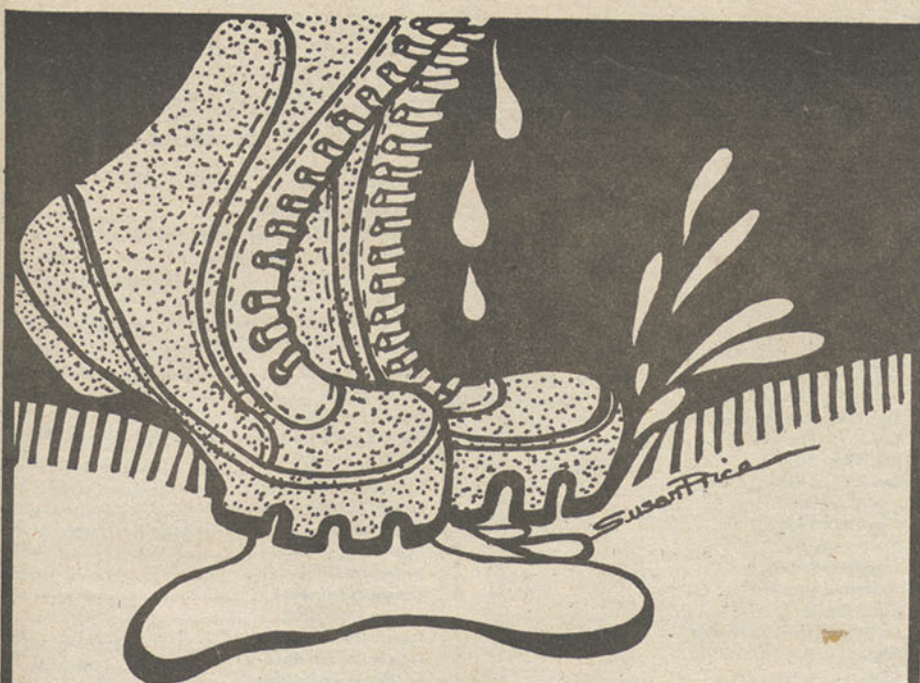
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Classified ads

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A detailed illustration of a Screech Owl perched on a branch. The owl has a dark brown body with lighter, mottled patterns on its chest and face. It has large, prominent eyes and a small, hooked beak. The background is a plain, light color.

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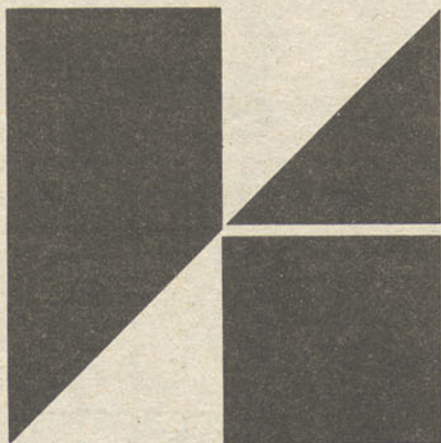
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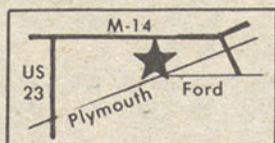
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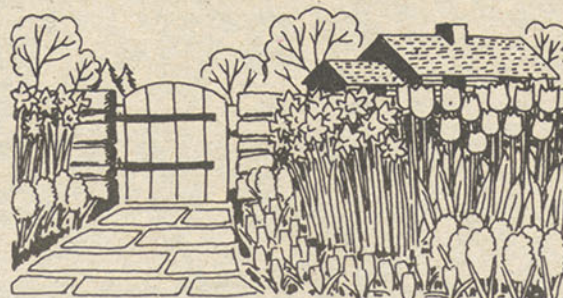


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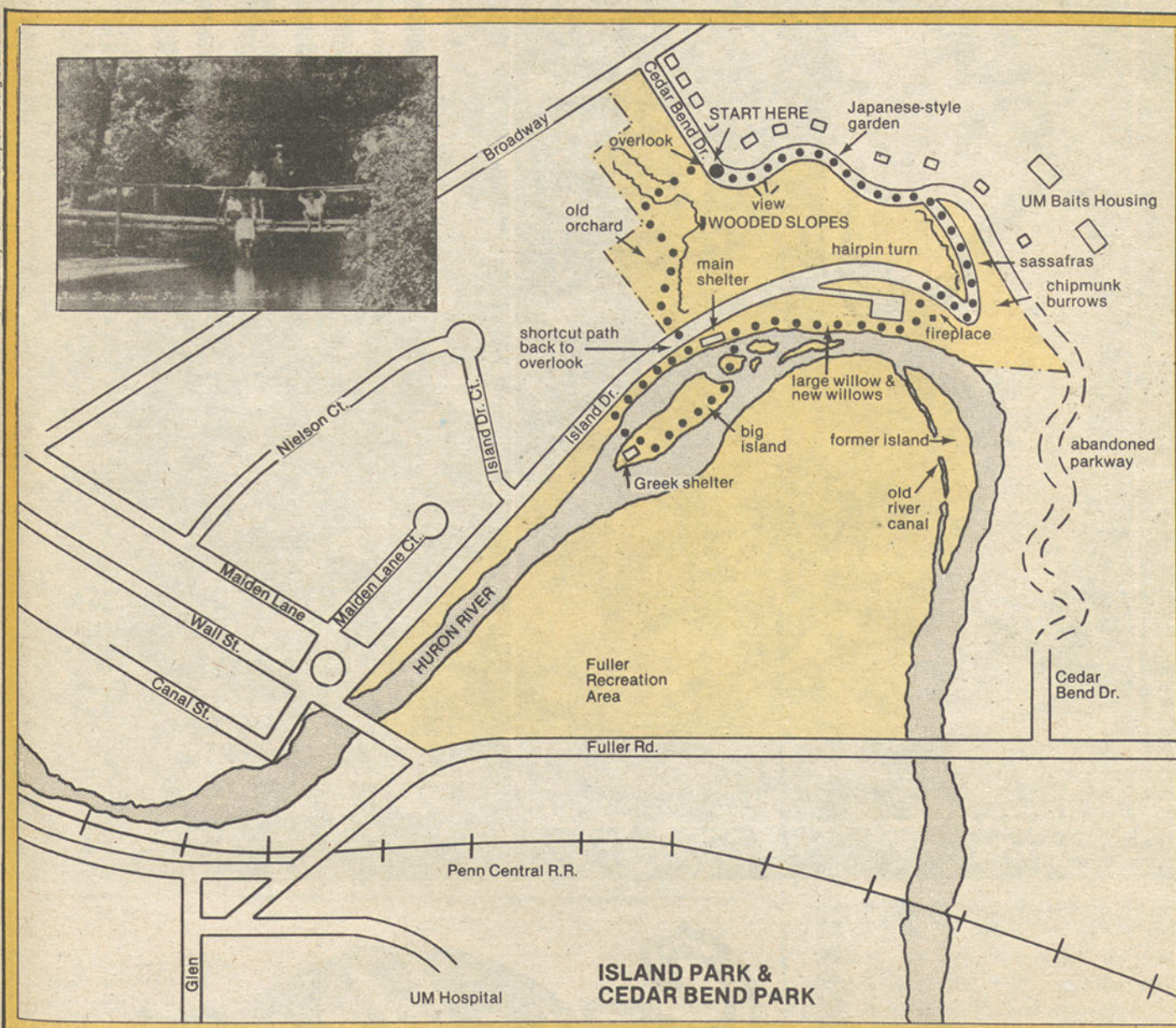


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NATURE

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Ann Reuter/Christine Golus



Cedar Bend and Island Parks

A magnificent vista, wooded hills, and a rushing river have made them a favorite destination for nearly a century.

Up near the crest of the Broadway hill, Cedar Bend Drive leads down a very steep, wooded slope to the Huron Valley floor. This small patch of wild wooded land in the midst of the city sits on the side of an unusual geological phenomenon. The Broadway hill is a kame slapped up against the outer ridge of the Defiance Moraine, formed as a glacier paused here about 14,000 years ago. The classic kame is an isolated conical hill of sand and gravel deposited by glacial meltwaters as they flow over a hole in glacial ice. When the surrounding ice finally melts away, the collected material falls in a heap. The Broadway kame happened to form on top of the moraine, like a rosette of extra icing on an already-decorated cake.

October is a fine time to enjoy the vista from Cedar Bend and the autumn-colored woods below it, which are known as Cedar Bend Park. This in-town walk or bike ride might well begin at the scenic overlook just off Broadway at Cedar Bend Drive's highest point. Here a foreground of mown grass and treetops makes the distant masses of the

U-M Medical Center appear almost handsome. The spires of Burton Tower and St. Thomas Catholic Church are seen against a background of major campus and downtown buildings.

As Cedar Bend curves and descends, it soon becomes a gravel country land flanked on one side with houses whose ample yards contain rows of some very old apple trees. Soon the narrow roadway reaches a point where several other lanes intersect. Cedar Bend Drive (the higher road marked "Dead End") today ends a short distance away at the lawn of the U of M's Baits Housing. But it once continued along this slope (at the edge of the present lawn) to wind down to the river valley and connect with Fuller Road. Laid out sometime before 1890, Cedar Bend Drive was a popular route for Sunday afternoon carriage rides even before Island and Cedar Bend Parks made public the wild and romantic landscape of "the Cedar Bend" in the river. (The abandoned section of roadway between Baits and the dead-end spur of Cedar Bend Drive off Fuller is now a deserted footpath through thick undergrowth.)

The route used today to reach the valley floor is a park service drive connecting with Island Drive. (As you come down Cedar Bend Drive, the service drive is the right lower fork at the intersection previously described.) Here begins an array of fall color combined by the scarlets and deep reds of red and white oaks and the gold of hickories. Light touches of orange, purple and yellow are provided by understory ashes and sassafras. Fat-cheeked chipmunks bustle through the woods to pack away all the acorns and hickory nuts they can find in the storage chambers of their tiny burrows. A group of these burrows lies beside a steep rocky side trail about thirty feet east of the hairpin turn in the service drive.

Soon after the hairpin turn, you can glimpse below you the river and the lawns of Island Park. On the immediate left you will see the chimney of a large outdoor fireplace built of glacial cobblestones. Its patio and one of its stone benches are now crumbling, but this impressive structure was a highly-sought-after gathering place in the early 1900's

when the new Island Park was the city's prime recreational showplace. Parks Commissioner Levi Wines had park crews pattern the fireplace after one he had admired on a trip to California.

Parks Commissioners also executed many other projects at Island Park, guided by a master plan done by landscape architect O.C. Simonds (designer of the Nichols Arboretum) and fueled by the spirit of the City Beautiful movement that swept the country in the 1900's and 1920's. They created a new island on the east side of the river bend by having a former river channel dug out so water flowed there again. Two fireplaces completed the wooded island retreat. Numerous shelters adorned the large, grassy island and shore beside Island Drive. The octagonal shelter moved there from the old fairgrounds and the rustic "pavilion" featured in old Ann Arbor postcards are gone, but the 1914 classical "Greek shelter" still stands at the south tip of the big island as a reminder of what might be called Island Park's first heyday.

In the 1960's Island Park saw a second infusion of improvements and renewed its status as one of Ann Arbor's best-loved parks. Architect Bob Metcalf, then the city's most prominent residential architect and now dean of the U-M College of Architecture, designed a new shelter. New bridges were built, the Greek shelter was fixed up, and twenty mallard ducks were imported from Three Rivers, Michigan. Joined by wild mallards and dropped-off pet ducks, the Island Park duck population swelled to 150 only two years later. (No one keeps an accurate count today.)

According to press accounts from this period, Island Park was "the jewel of the city's park system." A lot of the credit for its beautiful well-kept appearance belonged to park caretaker Francis Baker, who fed the ducks, painted the swings bright colors, and carefully tended flower beds planted with Parks Department funds but supplemented from his own pocket.

The Island Park of today is a little worn around the edges. Structures from its illustrious past need repair, and its shoreline and islands critically need stabilization as chunks of earth wash into the river each year. (Parks Department officials are eager to correct the erosion problem. A parks millage to improve many city parks is in the early planning stages.) Like many big-city parks, Island Park may be losing its past diversity of users because of this neglect and its recent reputation as a refuge, especially in the summer, for a small population of almost permanent residents who seem to have nowhere else to go. Island Park is still a popular destination for family outings; it's also the kind of place where all-day card games are played, bottles are concealed in brown bags, and regulars come not to commune with nature but to socialize, sometimes loudly. The history of Island Park is a reminder that parks are like other parts of a city. Their life cycles gradually move through periods of being a civic showplace into periods of neglect and back again.

—Anne Reuter

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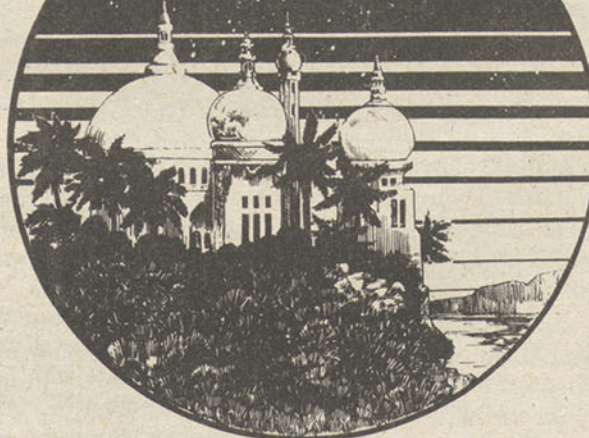
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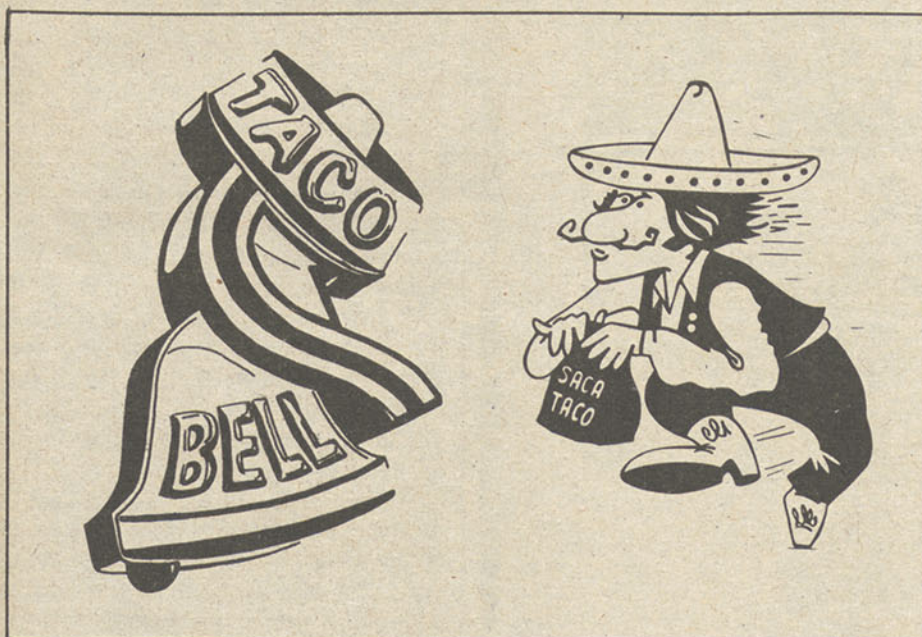
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Hours: M-Th 11 a.m.-11 p.m., F & Sa 10 a.m.-midnight if rush develops. Sun 1 p.m.-9 p.m.

By ANNETTE CHURCHILL

This summer I visited a Taco Bell for the first time—the one on Washtenaw in Ypsilanti. Most fast-food places never betray a whiff of the ingredients of their fare. But the Taco Bell enveloped its patrons with the throbbing pungency of cumin and chili peppers and the earthy-sweet perfume of frying corn meal.

It was with considerable anticipation, therefore, that I recently approached Ann Arbor's new Taco Bell, at 2280 West Stadium Boulevard, where Everett's Drive-In used to be. Alas, the new facility is equipped with a ventilating system of such efficiency that the food's lovely odors are all sucked up and away as if they were some kind of dirty secret.

I chose one of everything, to take out, and watched as each order was compiled. The courteous young people in charge quickly put together com-

binations of browned ground beef, pureed pinto beans, lettuce, onion, tomatoes, olives, sauce, and orange-colored shredded cheddar cheese. In seven minutes flat, working like computer-directed automatons, they made up orders under the headings of tacos, tostadas, burritos, and enchiritos. The total bill for seven orders plus one bag of cinnamon chips and five orders of extra cheese at twenty cents each came to \$11.10.

Is anybody besides me confused by all those names for Mexican foods that begin with T or E? I think I've got it straight now. The fundamental item is the *tortilla*—any flat, crepe-like disk made of grain. *Tacos* are tortillas that have been bent into a V shape and fried, in deep fat in the case of the usual crispy tacos. *Tostadas* are flat fried tortillas



made of hard corn flour. *Tamales* are a highly seasoned beef filling in a corn tortilla wrapper which is enveloped in corn shucks and steamed. Now for the E's. *Enchiladas* are soft corn tortillas wrapped around various highly seasoned fillings and bathed in a piquant sauce. *Enchiritos* are wheat flour tortillas with meat, pinto beans, onions, cheese, and olives with a mild sauce piled on.

While I was collecting a big sample of Taco Bell's offerings, my deputy was doing the same at Saca Taco at the corner of East William and Thompson. He came away with tacos, tostadas, burritos, and more. Among his ten selections (\$22.02) was a quesadilla deluxe—a

kind of grilled cheese sandwich made with a folded-over flour tortilla. In the deluxe version the tortilla is pried open, and lettuce, tomato, hot sauce, and onion are stuffed in. He also had nachos—pale corn chips with cheese, to dip in guacamole and hot sauce.

At our rendezvous with five other adults and six children, I took samples of everything and lined them up on a plate with Taco Bell on one side and Saca Taco on the other. I started by tasting the seven items from Taco Bell. The plain taco (69¢) with refried beans, lettuce, and cheese was tasty and filling for the price. Taco Supreme, the same thing with beef added, was even better and only 89¢. Moving on, I dug into the tostadas—identical to tacos, but flat. They were 65¢ with beans only, \$1.24 with meat and extras. Burritos, both plain and combos, were permutations of the previous items, but heavy on beans, bigger, and wrapped in a soft flour tortilla (\$1.17 and \$1.39 for the bean and the combo, respectively.)

I was having a grand time, but with the repetitions of ingredients and the hot sauce that pretty well masked all other tastes, I seemed to be experiencing textures more than individual flavors. The one item that stood out was the enchirito—a flour tortilla with meat, beans, onion, cheese, an olive slice, and something called "special sauce." Perhaps the sauce made the difference. The enchirito had a full, rounded flavor that I liked a lot and provided good nourishment for \$1.34. Taco Bell is a good place to nip in when you're seized with a craving for something with sharp flavor, especially late at night. The manager told me they are busiest between midnight and closing. Taco Bell managers say they cook everything from scratch. (The sauce in its sealed plastic dish is an apparent exception.)

Now I addressed the samples from Saca Taco. All the orders were larger and therefore a little more expensive. Hard-shell tacos with beans at 79¢ or with beef only for 89¢, or with beef and beans, also for 89¢, were amply filled with tomatoes, cheese, onion, and sauce. The same fillings in large, soft-shell tacos at 99¢ and \$1.15 were an even bigger bargain. Tostadas were piled high and thickly covered with a mild white cheddar cheese and cost \$1.39 with beans or \$1.89 with meat. It seemed to me the tortillas around or under these things were more substantial than Taco Bell's. The fillings of beans and meat were subtly seasoned. The hot sauce was superior—hot with the clean flavors of jalapeno peppers and garlic, along with tomato sauce and ground onions, which gave it an interesting texture. This sauce beat Taco Bell's by a mile. Theirs was rough on the tongue, possibly because of powdered cumin and chili pepper in it. Saca Taco's pintos had the beany flavor you get when you cook dried beans perfectly to the just-done point. Their tex-



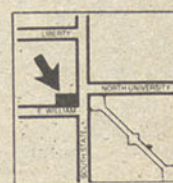
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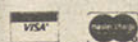


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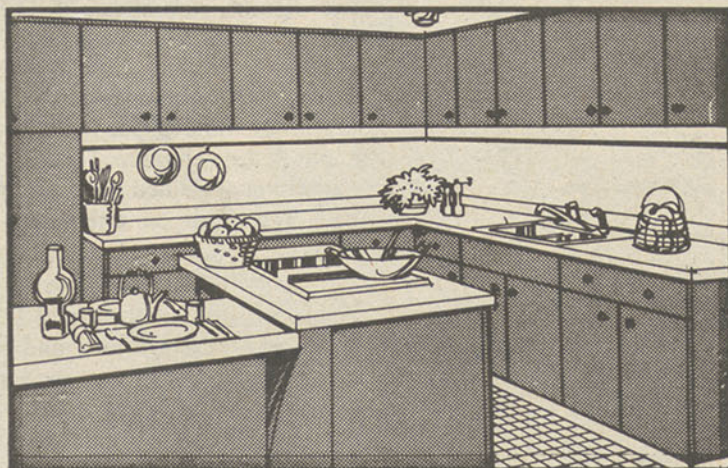
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ture—not sludge, but at once smooth and lumpy, with pieces of unwhipped beans throughout—was pleasing. The nicely seasoned, coolly bland guacamole was just right for the cheesy nachos chips when a little sauce was added. That whole combination of light corn chips, cheese, avocado dip, and sauce seemed well thought out to me. The quesedilla in the deluxe version (\$2.10) was a welcome variation. Because of a whopping lot of melted cheese, the other stuffings acquired quite a different personality from the same things used in the other combinations. The Killer Burrito with everything imaginable in it was very good and at \$3.09 enough for a substantial snack for three. One Grande Burrito, somewhat smaller, was a delicious, substantial meal for one—for only \$2.09 with meat. Four ounces of guacamole for \$1.55 seemed very reasonable, too. The more I thought about it, the more I noticed evidence of thoughtful seasoning. In short, I did not detect the fell hand of the formula cook.

When I checked back at Saca Taco, I discovered the business is a re-enactment of the American dream. It is totally independent and family-run. "We make everything ourselves," Manager Alfonso Ocasio told me. "All the tortillas and tacos, of course. We cook the beans, but not too much. We whip them just so, not too mushy. We use very lean beef for the pic (short for picadillo—the meat mixture), and we season it just so. It used to have cumin in it but we decided to leave it out, and we like it better that way. There's garlic, onion, and tomato sauce in the pic. We re-fry the beans in lard the traditional way, but we fry some in oil, too, for our vegetarian customers—if we aren't too busy. We always use fresh ingredients when we can, like fresh jalapeno peppers when we can get them. Enchiladas go over big with our customers, but we aren't making them just now because we can't get the 'chili-ench' peppers that go into them. Incidentally, we brew our tea, for iced tea, with real tea leaves."

I asked if they ever made tamales. "We do. But they sell right out. They go so fast my mother can't keep up."

"Your mother?" I asked, surprised.

"Yes. We all work here since we took over about three months ago—my mother, my father, my brother Angel Luis, my sister-in-law Alicia Placencia—she's Mexican; the rest of us are Puerto Rican. My cousin Diana Morales works here, and my brother Luis Anthony, and his fiancée, who is Polish, and my fiancée, who is Arabic. The business is owned by my brother, Kimba Vasquez. He has a computer business and lives in Farmington. His fiancée helps with some of our bookkeeping. We take turns being the floater—working at night to prepare everything for the next day. Luis Anthony and I and our fiancées live here, but everybody else comes over from Dearborn. They don't seem to mind. They love it here."

Well, Taco Bell does a nice job. Saca Taco does a somewhat nicer job and a more individual one. Family loyalty, pride, and hard work show in the product. The restaurant *smells* appetizing, too. □

Eden's Deli
announces its
new fall line-up.

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Introducing

Specialty Salad Bar
one trip — all you can pile on
large \$2.69 — small \$1.29

&

for all you coffee aficionados
Cappucino and Espresso.

Bring this ad in
for a free cappucino.
(expires October 31, 1981)

New hours: Mon.-Fri. 9-7:30; Sat. 11-6
Cappucino and Espresso
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9 am-11 am and 3 pm-4 pm.

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- fresh apple cider
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- ★ The PENTAGRAM NEWS, October 12, 1978
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- ★ The MARKETPLACE'S Jo Ann Jones, March 3, 1979

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11:30 a.m. to 3:00 p.m.

Let Chef Jan, with national banquet experience, personally prepare
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330 East Liberty Ann Arbor



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- 1) Mark easily moved or stolen valuables and appliances with your social security number or special identification markings. **Obtain FREE identification stickers from your local Independent Insurance Agent.**
- 2) Separate your house keys and identification in case one or the other is stolen.
- 3) Lock, bar or nail shut both window sashes at all levels.
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- 5) Install door locks which lock by key from the inside.

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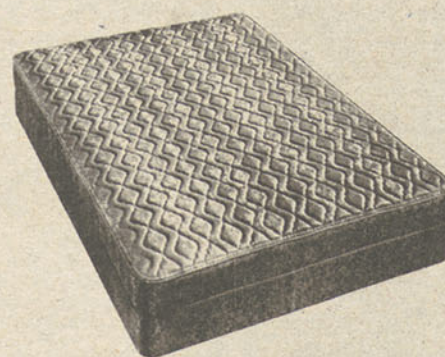


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Special \$99.00

Twin each piece

With specially tempered coils for firmness
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Full size each piece.....NOW \$139.00
Queen size 2 pc set.....NOW \$349.00
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2721 South State Street, Ann Arbor

THEN & NOW

First and Washington: The Ann Arbor Organ Company



U-M Bentley Historical Library/Sam Sturgis Collection

ANN ARBOR ORGAN WORKS

(Upper photo) Circa 1885: The Ann Arbor Organ Works in its early days when the factory was located in a barn next to owner David Allmendinger's house. In those days the firm's marketing strategy was, according to a much later commemorative edition of the Ann Arbor News-Argus, "well-nigh primitive. When the mechanic had completed his instrument, he turned traveling salesman, hitched up his horse, loaded the organ on behind, turned the key to his shop, and set out to find a purchaser." Allmendinger claimed this direct-sales method, employing no agents, enabled him to keep his costs down. "PATRONIZE HOME INDUSTRY" the sign over his factory door proclaimed.

Catalog illustration of an Allmendinger reed parlor organ. "We shall keep in stock A FULL LINE OF PARLOR, COTTAGE, CHAPEL AND SCHOOL ORGANS," proclaims the catalog.



In the late nineteenth and early twentieth centuries, Ann Arbor's leading industry was the Allmendinger (later the Ann Arbor) Organ Company. From modest beginnings in a back room of its founder's house, the organ factory grew to occupy almost the entire block of South First Street between Washington and Huron. The orange-red brick building, now owned by the U-M, is used today for offices of several U-M institutes.

An indication of the Ann Arbor Organ Company's strength—and of the popularity of the reed organ in rural North America—is the fact that at its height it produced about three hundred organs a month, many of which were shipped to points as distant as the Pacific Northwest and Australia.

David F. Allmendinger founded the company in his home at 130 South First in 1872. A cabinet-maker with a flair for decorative embellishment, Allmendinger had apprenticed himself to Gottlieb Gaertner, a master organ builder who immigrated to Ann Arbor from Germany in 1867. Gaertner built organs in Ann Arbor for five years, then left to superintend organ factories in Columbus, Ohio, and Erie, Pennsylvania. He left behind some of his equipment, which Allmendinger bought, and a daughter, Marie, whom Allmendinger married.

Allmendinger built his first reed organ for the Bethlehem Evangelical Church. He also built some pipe organs for local churches, but concentrated his efforts on

the reed organ, whose affordability, light weight, and relatively long retention of tuning made it more popular than the piano among farm families, whose relative isolation forced them to provide their own entertainment. A reed organ with an impressive carved case performed two functions—making music and decorating the parlor with some amount of style.

The reed organ, also known as the parlor organ or melodeon, operated on the same principal as a harmonica. The small brass reeds, half an inch wide and one to five inches long, were affixed to brass or wooden blocks. The sound was generated when air, pumped from a bellows by foot pedals, was sucked between the reeds, causing them to vibrate. The resulting notes were not so awesome as those from its mighty cousin, the pipe organ, but the much smaller reed organ did produce music that was quite adequate for accompanying hymns, providing the tune for dances, or playing popular tunes while sitting in the parlor.

In his firm's early years, Allmendinger would complete an organ, then close up shop and peddle his creation from a horse-drawn cart. He pointed out in his advertisements that his wholesale method of marketing enabled him "to sell a better Instrument at a comparatively Lower Price than any other manufacturer." Soon he was successful enough to build a tiny factory next to his house. By 1888, the demand for the Allmendinger Organ Company's

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for free . . . but
real value for your money
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COMPARISON SHOP FIRST—
CALL US LAST.

You owe it to yourself
to learn our price!

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(vinyl • carpeting • hardwood)

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FALL CLEARANCE

On all boats, motors,
trailers, and sailboards.



PONTON

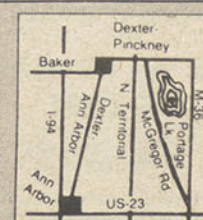
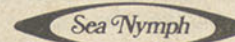


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611 S. Forest Ave., Ann Arbor

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open till 9 pm on Fridays

ANN ARBOR MICHIGAN

5055 Ann Arbor-Saline Road
8:00 a.m.-4:00 p.m.

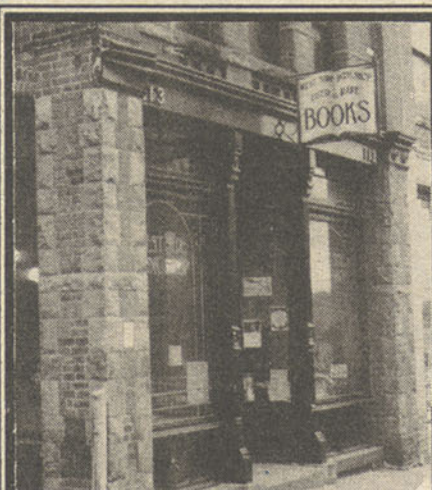


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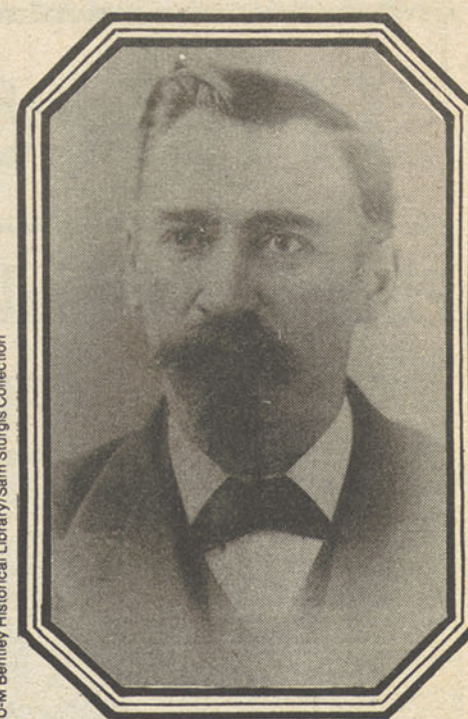
**113 W. Liberty
995-1891**



*Member Antiquarian Booksellers'
Association of America



(Top left) The Allmendinger clan, including children and grandchildren, under the big oak in front of the family home at 719 West Washington.



(Top right) D. F. Allmendinger.

(Middle photo) Circa 1895: After incorporation, the Ann Arbor Organ Company erected first the corner section of a big brick building, then a northern addition to it. After 1900 the northernmost section with its big double windows was built. When the piano and organ company folded, the building stood empty for awhile, then was used for a succession of industrial and warehousing uses.



(Lower photo) 1981: After World War Two, businessman Carroll Benz purchased the old organ factory and converted it to office use. The University of Michigan purchased it in 1963. Its major user until this past year was ISMRD, the Institute for the Study of Mental Retardation and Related Disabilities, which has moved to the Medical Campus. Present tenants include the U-M Institute for Labor and Industrial Relations and George Amendt commodities broker, a tenant since the Benz days.



carefully crafted organs was great enough to permit Allmendinger to attract investors and incorporate the Ann Arbor Organ Company; \$50,000 was raised through sales of stock to finance construction of the south section of the long brick building that still stands today. Allmendinger remained factory superintendent and became a director of the enlarged company, but his interests lay in production, and more promotion-minded board members took over marketing and planning.

The Ann Arbor Organ Company moved its retail sales to the Binder Block (now the Hutzel Building) at Main and Liberty. There Ann Arbor organs and pianos, along with sheet music and other musical instruments, were sold.

At about the same time, the Allmendinger family moved into a large new

house at 719 West Washington. The size of the house owed nothing to pretention, however, for David and Marie Allmendinger had thirteen children. Gardening and music were family avocations. The low area behind the family home was romantically landscaped, with a gazebo and lily pond. Allmendinger himself was one of the original city parks commissioners. Allmendinger children were frequent performers at church and University Musical Society events. (Four daughters sang as the picturesquely named "Maibluechen—little May flowers—Quartet.")

In the 1890's the Ann Arbor Organ Company fell prey to the growing popularity of the piano and of the cheaper but serviceable catalog-sale reed organ, like Sears' \$27.50 model, nearly \$20 less than

theirs. The Ann Arbor firm fought back by beginning production of Henderson Pianos in 1895 (named after company manager J.C. Henderson, who was elected Ann Arbor's mayor in 1907). Then phonographs began to compete with pianos for rural families' entertainment dollars. The Henderson piano venture was ultimately unsuccessful, and the company fell into receivership in 1910. It was reorganized as the Ann Arbor Piano Company in 1913 and began to manufacture top-quality pianos, intended for export to Europe. But the attempted rebirth of the company coincided with the outbreak of World War I. The piano market and lending money dwindled in the shadow of the war, and the company went out of business in 1916. □

Downtown
Ann Arbor



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Since 1968

Quality Food
& Cocktails

328 South Main Street

Now open Sundays
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Enjoy our special breakfast with
freshly baked croissants from
10:30 a.m. - 12:30 p.m. \$3.95.

or

Select from our regular menu
including elegant pates with freshly
baked French Bread.

For reservations
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Tues.-Thurs. 11-3, 5-8
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FORBIDDEN CITY

Chinese Restaurant

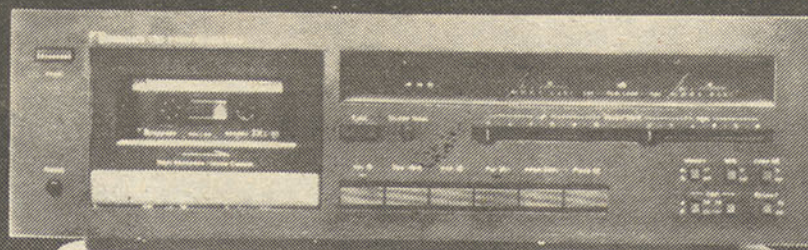
Specializing in Peking-style Mandarin
dishes, mastered by a team of first-class
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Ann Arbor

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NOW ONLY \$395

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Also Introducing the New



Nakamichi 480Z

New Dolby C circuit provides twice as much noise reduction.

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New cassette deck series starting at \$595.

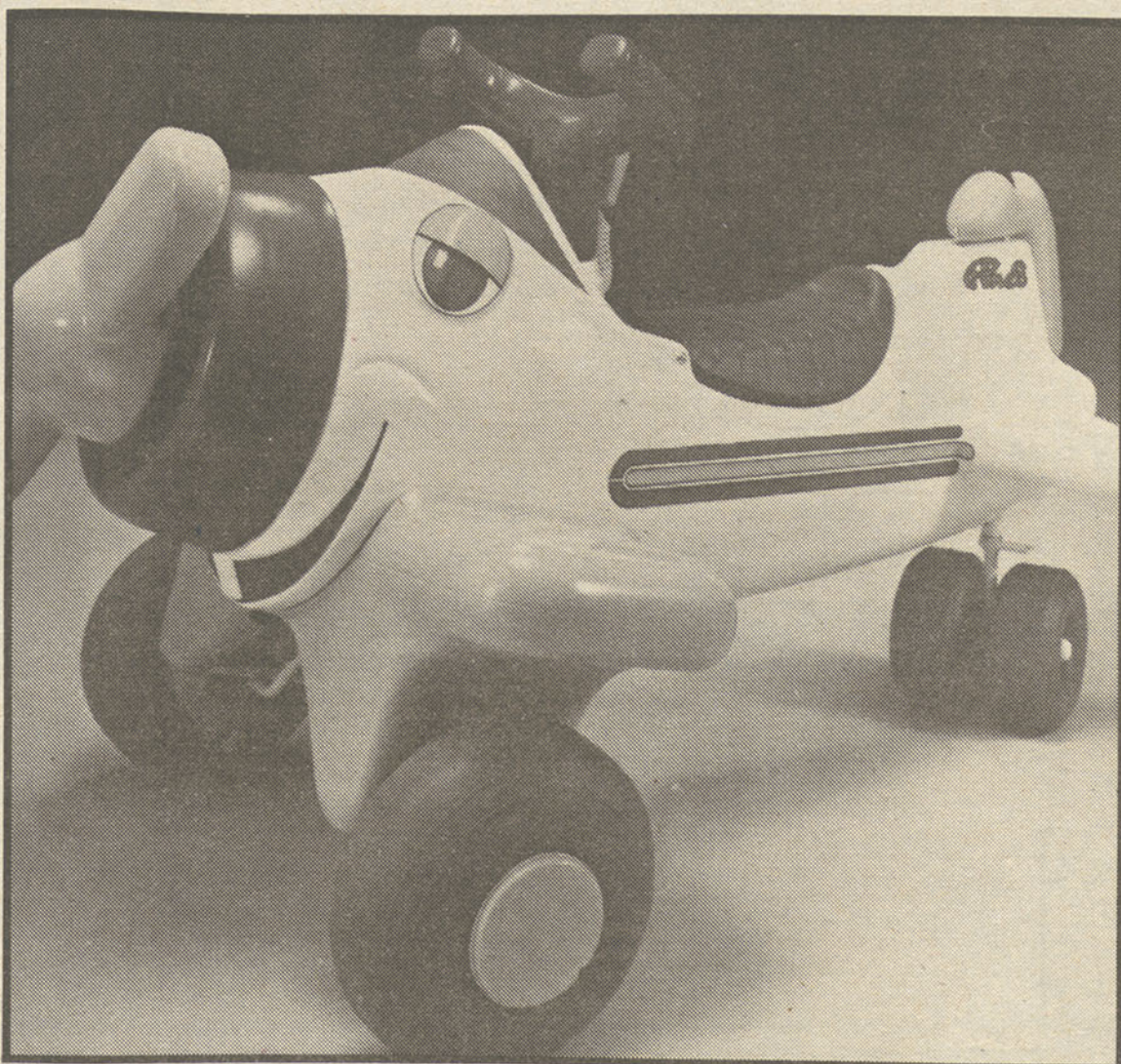
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Present coupon at time of purchase.

See page 67 for another Charisma advertisement.